

Success With Snap-Outs

Letterpress or Offset May Be Used for Snap-Outs

The Private Press of William Addison Dwiggins

Craftsmen to Meet in St. Louis Aug. 10-13



"Our New MODEL 33 Linotype Handles **Practically Every Job in the Shop"**

"Yes, We Call It a TYPE FOUNDRY in Itself!"



When it comes to versatility, ease of setting text and display, and simplicity of maintenance, a great many printers and publishers say the new Model 33 just can't be beat. They are finding this new Linotype with its extra-wide magazines is the one perfect answer to many of their composing-room problems.

With four wide 90-channel magazines, this single-distributor Wide Range Linotype sets a great variety of faces through normal 24 point, and through normal 36 point from wide 72-channel magazines. Installing a new Model 33 can mean near-elimination of hand composition, reduction of overtime, and less time required for makeup. You'll find you can run almost any job on this versatile

easy-to-operate machine-and make a larger profit on every job as a result.

The many newly-engineered features of the new Model 33 include the first really positive system ever devised to prevent damage to matrices, channel entrances and escapements. It not only tells an operator when to shift magazines, but it will prevent him from shifting when he shouldn't! Other mechanical improvements make the new Model 33 as easy to maintain as it is to operate. Ask your Linotype Production Engineer to give you all the facts on the many ways the new Model 33 can help you economize in your composing room. For booklet, write: Mergenthaler Linotype Company, Brooklyn, New York.

... for news text and heads

ore Ship Jumpers Nabbed Videspread Pier Roundup

ce arrested a young hotel ard yesterday for breaking itomobiles and then swimoff with the loot. Robert on, head of the auto theft 1, identified him as John twenty-four. Mr. Johnson ones would swim from the where he was employed to the streets ending at the ront, break into a parked

g Bandit Held Police Raid Nets Seven Suspected in Slayings

A sudden mass roundup of dock workers yesterday netted sixty men as ship jumpers on the lower west-side waterfront.

The raid on the turbulent

waterfront area, recent scene of bombings and three slayings, was carried out in an hour with a minimum of confusion.

The suspects were taken into id then swim back to his custody for screening and fast

... for general job work

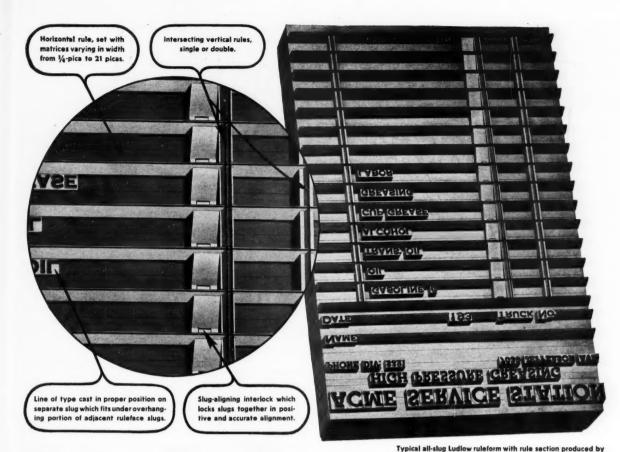
IN THE PLASTICS INDUSTRY

A little imagination with the most thoro study and long ex opens to industry an new source of plasti als in Klofton Zelo highly malleable p tually molds perfepractically any for "cold pressure"-an

THE MUSIC FE

BEETHOVEN'S CHORAL CONDUCTED BY ARTURO AND THE NEW YORK PHI

LEADERSHIP THROUGH RESEARCH



Extra Profits with Ludlow Ruleforms

THE LUDLOW way of handling ruleform composition makes the production of such forms both practical and profitable. Without cutting or fitting rules, or setting multiple-justification composition, the problems of fitting, joining and aligning rules and of inserting type lines are solved in a radically different yet simple way.

The Ludlow operator setting ruleforms is provided with precision horizontal rule matrices and matrix blocks of different set-widths, which join to cast the continuous cross-rules without visible breaks. He also has special precision "intersector" matrices, in which a section of vertical rule of the same height as the spacing between horizontal lines intersects a short length of horizontal rule. These intersector matrices, in which rulefaces are not driven but are cut in perfectly fitted inserts, are made with watchmaking precision and are an exclusive Ludlow feature.

In each horizontal line is included one "slugaligning" matrix in which positioning stops are formed beneath the printing surface of the horizontal ruleface. This interlock insures positive and accurate alignment of every ruleslug with the other ruleslugs in the form. This patented feature is also exclusive with the Ludlow way of producing ruleform composition.

From a single setting of a line of these ruleform matrices, the operator repeat-casts as many slugs as may be needed to make up the rule portion of the form.

Box-headings or other typelines are cast in their proper position on full-length slugs and fit snugly under the overhanging portion of adjacent ruleface slugs without interfering with the alignment or fitting of the rules. A Ludlow ruleform makes up as a solid, all-slug, interlocking unit, with a perfection of alignment and rule-joining

that will insure clean, sharp, quality printing.

With the obvious advantages of simplicity and speed of production, Ludlow ruleforms enable printers to earn extra profits in both composing room and pressroom. Precision-cast new Ludlow slug composition reduces make-ready time to the minimum. Multiple forms, easily repeat-cast in any quantity from a single setting of matrices, further shorten press running time and eliminate need for electrotypes. Forms may be held for future runs without tying up valuable material.

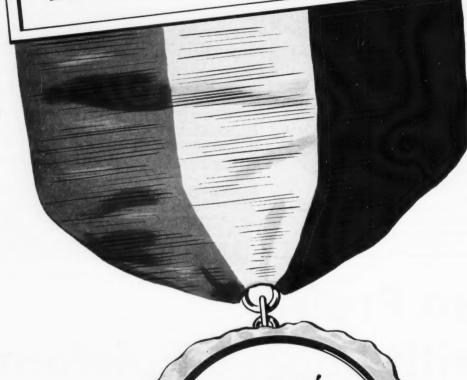
The Ludlow helps to solve ruleform problems, and at the same time enables printers to earn a handsome profit on commercial work because of its many operating advantages—of which ruleform composition is only one.

Write for a copy of "Ruleform Composition the Economical Ludlow Way," and for complete information regarding other Ludlow advantages.

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AUGUST 1952

Vol. 129

The Inland Printer



FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

n this issue

Our annual solute to the International Our annual salute to the International Association of Printing House Craftsmen, which will hold its 33rd annual convention in St. Louis, Missouri, August 10-13, occupies a major portion of this month's issue. Beginning on page 52, you will find story and detailed program, pictures and sketches of the afficers, district representatives, and presidents of the various clubs. But there are other articles, too, of general interest. Would you like to of general interest. Would you like to know how you can produce snap-outs and other systems forms in your own plant? Then read the two articles en-titled, "Success With Snap-Outs" on page 43 and "Letterpress or Offset Equipment May Be Utilized for Snap-Outs" on page 45. Another of the Equipment May Be Utilized for Snap-Outs" on page 45. Another of the series of articles on America's private presses by P. K. Thomajan appears on page 48. What to do "When Your Business Is Slack," is answered by Ernest W. Fair on page 50. And there are several other articles of interest, too not to meritian the description. too, not to mention the departments.

Next Month

Coming up for September are a number of good articles you will want to read. How Lester Beall designs prize-winning letterheads, with samples of some of his best work, will be presented in two articles by Leslie H. Allen. The second of two ar-ticles on Silk Screen by Victor Strauss is also scheduled, as are articles on estimate, ing by P. R. Russell, on management controls for printers by John G. Gerken, and on printer's advertising by David

LEADING ARTICLES

	Page
Success With Snap-Outs—By David Markstein	43
Letterpress or Offset Equipment May Be Utilized	
for Snap-Outs—By Eugene St. John	45
Puterschein-Hingham—The Private Press of William	
Addison Dwiggins—By P. K. Thomajan	48
When Your Business Is Slack—By Ernest W. Fair	50
Invention of Linotype Depicted in New Film-	
By Leslie H. Allen	51
Craftsmen to Meet in St. Louis Aug. 10-13	52
Craftsmen Appointed Officers	55
Craftsmen Promised Full Program by St. Louis Club	56
Printing Week Observance Is Good Promotion for Craftsmen	57
A Tribute to Achievement—Craftsmen District	
Representatives	58
1952 Album of Craftsmen Presidents	60

REGULAR FEATURES

	Page		Page
Graphic Arts in Washington	97	Proofroom	78
Month's News	86	Scanning the Scene	74
New Literature	85	Specimen Review	79
Offset	68	Typographic Clinic	72
Pressroom	70	What's New in Equipment	84

This Month's Cover designed by LeRoy Barfuss

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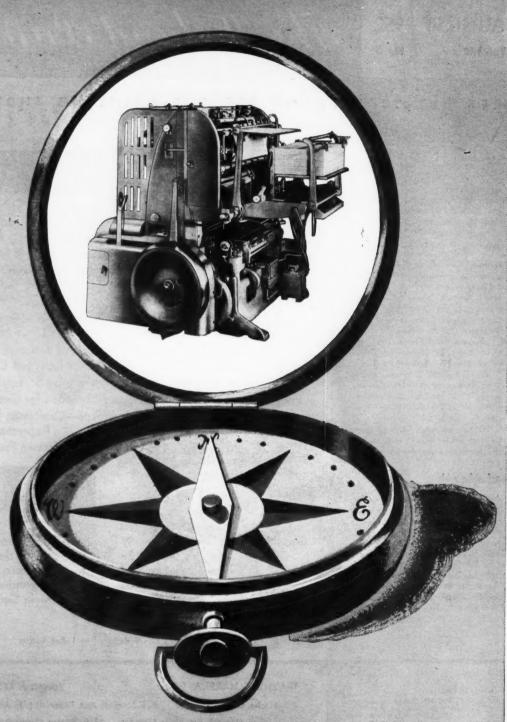
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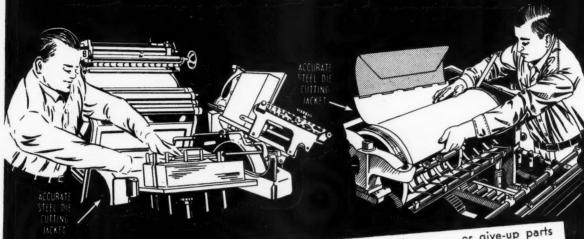
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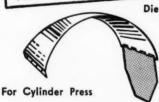


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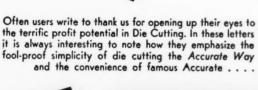




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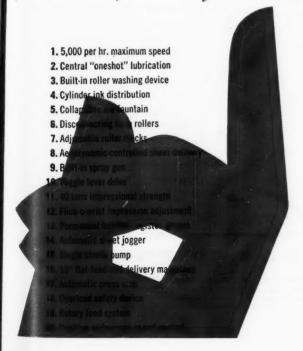
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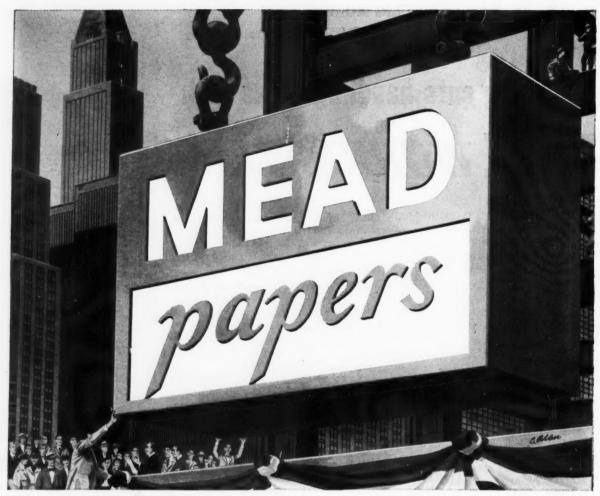
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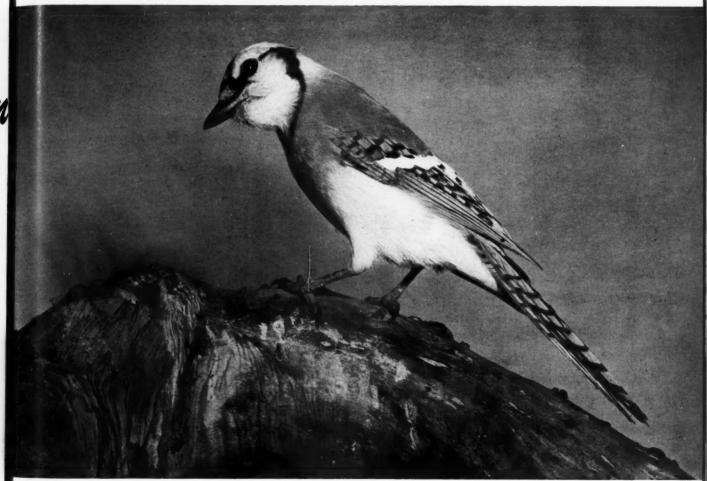
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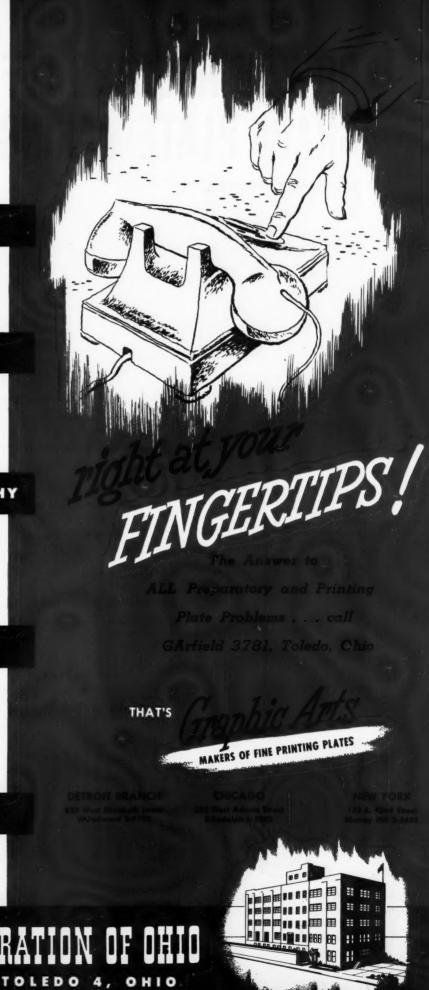
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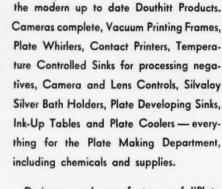


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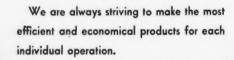






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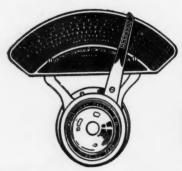
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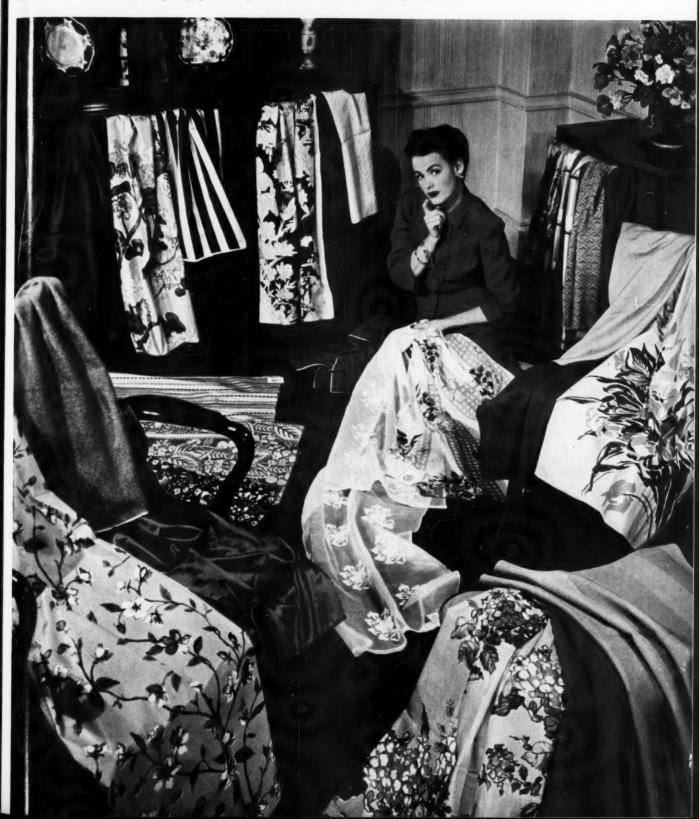
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- 3. Automatic feeding up to 3500 impressions per hour.
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AMERICAN ROLLER CO., 1342 N. Halsted, Chicago 22 • 225 N. New Jersey, Indianapolis 4

I make money with Hamilton Bond



National Advertisers!

Here's a Perfect Combination for You!

Television



Car and **Bus Cards**



Television and radio advertisers cannot afford to neglect getting combination—car and bus cards and point-of-sale displays.

Some of the most successful national advertisers are now amplifying the effectiveness of their television advertising through the coordinated sales teamwork of car and bus

cards and point-of-sale displays, printed or lithographed on Falpaco Coated Blanks or Falpaco Display Board. The Rheingold card was lithographed on Falpaco Coated Blanks, coated one side for offset, by Forbes Litho-

graph Co., Boston, Mass. for Liebmann Breweries, Inc.
Specify Falpaco Coated Blanks or Falpaco Display
Board for car and bus cards and point-of-sale displays.

Distributed by Authorized Paper Merchants from Coast to Coast



PAPER COMPANY

New York Office-500 Fifth Avenue, New York 18 . Mills: Fitchburg, Mass.



Improved Scratchproof Ink Conditioner Blends Instantly With Any Printing Ink

If you are now a Glazcote user, you'll be delighted with the way the new, homogenized Glazcote mixes instantly and completely, producing tough, glossy and scratchproof impressions with all types of ink. It's more versatile and better than ever.

If you are not now enjoying the job-tested protection of Glazcote, try it. See for yourself how it conditions inks to dry hard—absolutely impervious to scratching and marring from cut-

ting, scoring, folding and gathering machines or damage in handling, stacking and shipping. Glazcote will never settle, separate or chalk. It is the low-cost way to assure lasting customer satisfaction with clean, top-quality, scratch-free printing.

See your dealer or write us for an 8 lb. trial can. If you are not completely satisfied, return the unused portion at our expense.





Eliminate Drilling and Bolting

...Reduce Vibration

MOUNT ALL YOUR



Folding machine mounted on UNISORB at William A. Didier & Sons, large Fort Wayne, Indiana, printing firm.

MACHINERY UNISORB

When you anchor your presses and other machinery on UNISORB, old-fashioned bolt-and-lag-screw mounting methods are gone forever . . . and for good!

UNISORB machine mounting does away with destructive floor drilling and mounting maintenance. It eliminates 60% to 85% of all transmitted machine noise and vibration.

A special cement which we supply firmly bonds the UNISORB pads to machine feet and floor with a holding strength of at least 90 pounds per square inch.

You save installation time... save floors and buildings... increase machine life... and get better printing results.

Clip and mail coupon now . . . start saving — the UNISORB way!



THE FELTERS COMPANY
210-PI SOUTH STREET, BOSTON 11, MASSACHUSETTS

Offices: New York, Philadelphia, Chicago, Detroit, St. Louis Sales Representative: San Francisco Mills: Johnson City, New York; Millbury, Mass.; Jackson, Mich.; New York, N. Y.

SEND FOR FREE BOOKLET TODAYI THE FELTERS COMPANY 210-PI South Street, Boston 11, Mass. Gentlemen: Please send my FREE COPY of booklet "Why It Pays To Anchor Your

Printing Machines with UNISORB."

NAME...

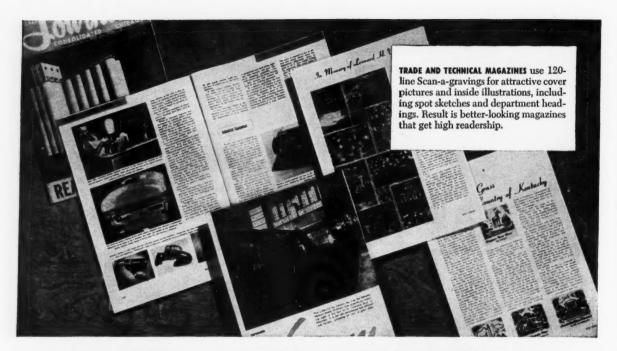
TITLE ...

COMPANY.

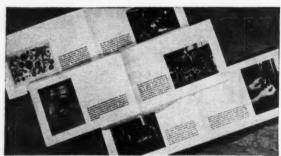
STREET

..... STATE.....





How 120-line SCAN-A-GRAVINGS keep costs down, quality up for small jobs



PROMOTIONAL BOOKLET for limited distribution consists of 40 pages and cover, one picture and caption to a page. Each picture is a crisp high-quality Scan-a-graving, printed on coated stock, enabling small-budget advertiser to do a big-time job.



COMMUNITY HISTORY is replete with photographs, some 70 years old. Without Scan-a-gravings the cost would have been prohibitive. Added advantage is reproduction of old, faded photos to look as good or better than when they were taken.

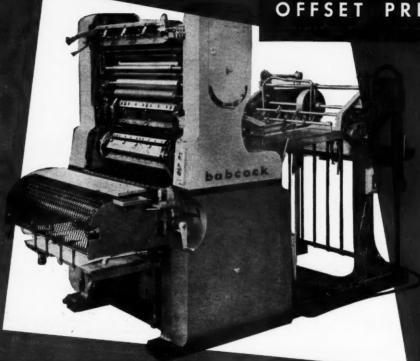


These examples of the application of Scan-a-gravings to quality printing jobs indicate some of the things that can be done. The versatile, easy-to-operate Scan-a-graver, available in 65-, 85-, 100-, and 120-line models, can help increase your business because you can sell jobs at prices your customers can afford. Write today for full information to Fairchild Camera and Instrument Corporation, 88-06 Van Wyck Boulevard, Jamaica 1, New York, Department 100-39 F1.



babcock

A NEW 19x25 OFFSET PRESS



FEATURING

Rotary feeder for faster setups.

Sheet by sheet or stream feed.

True tension, rapid blanket lockup.

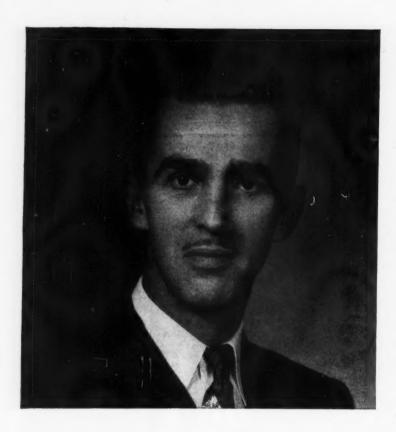
Simplified, positive water control.

Accurate pull type side guide.

GENERAL SPECIFICATIONS

Maximum sheet size: $19\frac{1}{2}'' \times 25\frac{1}{2}''$ Minimum sheet size: $8'' \times 10''$ Maximum printing size: $19'' \times 25''$ Maximum delivery pile: 19''Maximum feeder pile: 30''

BABCOCK PRINTING PRESS CORP



Mr. C. H. Gatewood The Baughman Company Richmond, Virginia

says:

"We consider the ANSCO MAN a trained and competent adviser"

Like many another leader in the lithography field, Mr. Gatewood has found by experience that it pays to listen to the Ansco Man's advice.

Next time your Ansco Man calls, ask him how you might use Ansco Reprolith Ortho Type B Film to advantage in your plant. You'll find that his answer goes far beyond this general summary of the film's advantages.

ANSCO REPROLITH ORTHO TYPE B FILM gives you

Higher Speed: You'll find this film is fast. That means important time savings in making exposures-both in the camera, and in printing frames.

Full Orthochromatic Sensitivity. The wide color sensitivity of Reprolith Ortho Type B lets you use filters to improve rendition of copy, and thus greatly reduce necessity for handwork.

PLUS High Resolving Power... Fine Dot Etching Qualities . . . Clarity in White Areas Steep Gradation . . . Wide Developing Latitude.

IN THE GRAPHIC FIELD IT'S ANSCO

ANSCO, Binghamton, New York. A Division of General Aniline & Film Corporation. "From Research to Reality."

NOW... A NEW MEMBER HAS BEEN ADDED TO THE TEAM!



60 LB.-70 LB. and the Coverweight. The 70 LB. deckle edge is trimmed on the plain ends.

60 LB. TICONDEROGA TEXT is now at your distributor's (along with the ever-popular 70 LB. deckle edge, in laid and wove and COVERWEIGHT plain edge, in laid and wove).



220 East 42nd Street, New York 17, N.Y.

THERPRESS * OFFSET * RUBBER PLAY

PROCESS COLOR PLATE COMPA

522 S. Clinton Street • Chicago 7, Illinois • Phone WEbster

day and night



Ah-h-h-h!

ster

On the Fourth of July just past, the nation again raised this murmuring tribute to color. It's a love our people never lose, and never will while color continues to be so moving a force throughout our lives.

Not so dramatic—but just as moving—are the ways that colors are used today in business. In business forms, for instance, the clear, clean colors of HOWARD BOND are being employed to signal, direct and hasten the flow of paper-work. Forms printed on HOWARD coordinated colors reduce chances of delay, mishandling, misfiling, and confusion of any kind. No one sighs, "Ah-h-h!" when color works this way—but it's mightily appreciated just the same.

Your printer or paper jobber has samples of Howard Bond in twelve distinctive colors in addition to whitest white. He will be pleased to bring a sample book to your desk for present or future reference. Why not phone him?

PRINTERSI This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC. . HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

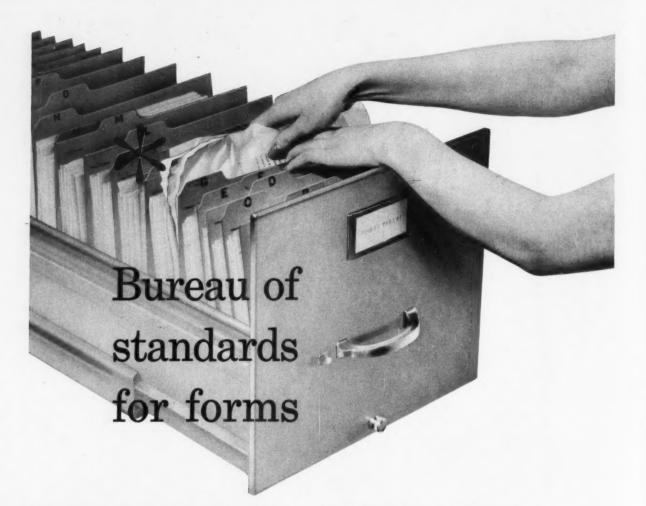
Howard, Bond

"The Nation's

Companion Lines: Howard Ledger • Howard Mimeograph

Business Paper"

Howard Writing • Howard Posting Ledger



Another Case for the Careful Selection of Paper

"File for future reference" is a phrase responsible for the birth of business forms, and subjects them to the repeated—and often careless handling that sets the standards for paper.

This fact makes quality as important as economy and explains the increasing use of MAXWELL BOND. MAXWELL BOND, although low in cost, is made carefully with end uses well in mind. It's designed to be written on, typed on, erased on, routed, filed and posted on bulletin boards. It prints so the printing can be read. It does its job well—so well, in fact, that it bears our watermark. Specify MAXWELL BOND for routine printing.

We'd be pleased to show you samples of MAXWELL BOND's six colors, four weights and six finishes. Just send your letterhead.

Maxwell Bond America's Favorite Low-Cost Bond

HOWARD PAPER MILLS, INC. . MAXWELL PAPER COMPANY DIVISION . FRANKLIN, OHIO

service . . . experience . . . skill . . .

SAM'L BINGHAM'S SON MFG.CO.

America's outstanding exclusive manufacturer of printers' rollers

WE ARE NOW MAKING

COMPOSITION ROLLERS for

SUMMER USE

in our 19 Modern Factories at your service

SAM'L BINGHAM'S SON MFG. CO.

PRINTERS' ROLLERS LITHO-OFFSET ROLLERS

Ship your old rollers to the factory most convenient to you



Atlanta
Cincinnati
Cleveland
Dallas
Des Moines
Detroit
Houston
Indianapolis

Kansas City Minneapolis Nashville Oklahoma City Pittsburgh St. Louis St. Paul Springfield, O.

Your Nearby Source of Nationally Recognized Quality in Rollers

MAKERS OF RUBBER-NON-MELTABLE-FABRIC-COVERED-ROTOGRAVURE-OFFSET-COMPOSITION-VARNISH-LACQUER-GRAINING ROLLERS



SEYBOLD AUTO-SPACER PAPER GUTTERS AT JOHN MAHER PRINTING COMPANY, CHICAGO, ILLINOIS - COLOR PHOTOGRAPH BY CORNELIUS

fine graphic arts equipment...for everybody's profit

Of the man on the cutting team ... profit

Cutting gum wrappers to size becomes a simple operation with two Seybold automatic spacers. The printed stock is stripped by one man; the strips are chopped by the second man. The cutting team works smoothly because the spacers automatically position the stock for each cut, accurately to a hair's breadth. This makes the operators' jobs easier and safer, and that's one way of looking at profit.

for the man in charge ... profit

With a Seybold auto-spacer in his finishing department any plant owner feels assured . . . assured of greater production capabilities, greater accuracy in cutting and trimming, lower maintenance costs and factory-trained servicemen when needed. To the man in charge, that means profit.

for the man who buys labels . . . profit

Label users, too, have to keep production running smoothly and at top speed. Of primary importance to the uninterrupted performance of their machines is the uniform feeding of both product and wrappers. The trim of those wrappers can mean work flow, or stoppage... profit or loss. Trimmed with Seybold dependability, it means profit.

for the man who buys the gum ... profit

Gum wrappers signify brand name to the man on the street. He probably has no idea how the various items were combined to bring him chewing gum . . . but mass production and advanced packaging techniques still bring him a stick of gum at no increase in price, at a time when all costs are rising. That's his profit.

1 1 1

In America's economy, commercial printing profits everyone. Specifically, our part in it includes: power paper cutters, offset lithographic presses, rotary letterpresses, paper drills, bindery equipment, litho-chemicals, and other fine graphic arts equipment. Consult Harris-Seybold in all principal cities, or at 4510 East 71st Street, Cleveland 5, Ohio.

HARRIS-SEYBOLD

Why A Craftsman?

By Worth Seymour*

Craftsmanship means two separate things to the graphic arts industry. From the over-all viewpoint, it means essentially good workmanship—the application of knowledge, training, or know-how to a job plus that little extra something which comes from the pride of doing a job right. This meaning of craftsmanship is different from the meaning of the word when we refer to membership in the International Association of Printing House Craftsmen.

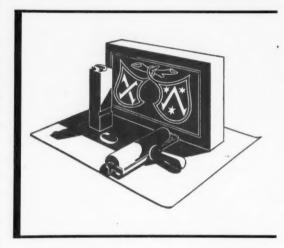
Craftsmanship, in this latter sense, includes the qualities first referred to, but it also means that the member is a participant in the strongest movement within the industry for the advancement of knowledge and education of the industry. Based on the truly democratic ideal of "sharing your knowledge," it creates and sustains the member's respect for his fellow man.

We think that now is a good time to point out the advantages of Craftsmanship to persons in the industry wherever there is a local club. Everyone—who believes in his work, who wants to learn more about his work, and who understands that the "sharing of knowledge" is mutually beneficial to all who participate—should take the opportunity of joining such a movement.

What this Craftsmanship (this movement) means to me personally is something which is hard to express because it is essentially a personal sort of thing. However, some who are not convinced of the benefits which may be achieved for themselves and for the industry by their participation in such a movement from the overall viewpoint of increased learning may be convinced if they can be shown a "dollars and cents" cash return on the very small investment which is required to join and belong.

In the years in which I have belonged, I have formed friendships and associations with some of the finest people I have ever had the privilege of knowing... many of whom I would never have had the opportunity to meet in any other way. From those people I have had

countless hours of friendship and advice—advice and help which is immeasurable in terms of dollars and cents but which I could not begin to pay for had I been charged for it. Conservatively speaking, I would say that the help which has so willingly been given to me because of my membership in the Craftsmen has been worth, in dollars

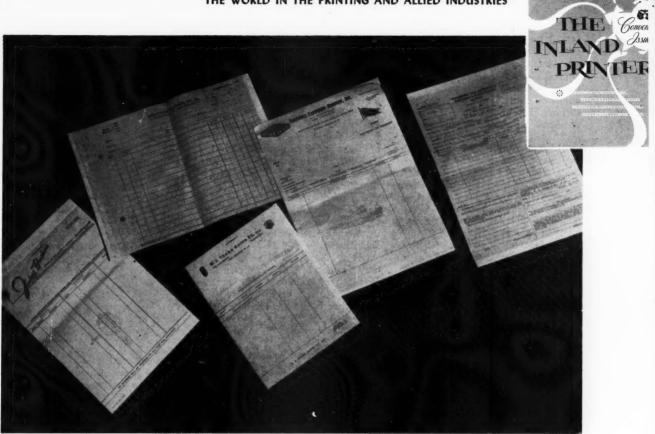


and cents evaluation, several hundred times the modest sums which I have spent for the privilege of belonging to such an enthusiastic and inspirational organization.

\$ 13 B

If you are not already a Craftsmen, we hope you will take advantage of this opportunity to join. If you are a Craftsman, we hope you will pass the good word to your friends and business associates and that you will persuade them to join. Every new member helps the club to be stronger—and the stronger the club, the more valuable your own membership becomes.

*Worth Seymour is a member of the Public Relations Commission of the International Association of Printing House Craftsmen and editor of the Pacific Printer and Publisher.



Types of work the systems department of E. P. Rivas, Inc., turns out range from eight-carbon interleaved-copy bills of lading to store invoices

Success With Snap-Outs

★ "The important thing about setting up an operation to turn out snap-out and system forms is to feel your way with it—don't be in too big a hurry; take things slowly; take whatever months are needed to iron out the operational bugs." That's what Emanuel Rivas of E. P. Rivas Inc., of 615 Bienville Street, New Orleans, La., says after one year's experience as a manufacturer of snap-out and carbon forms.

E. P. Rivas, Inc. is no youngster in the graphic arts field. The plant is one of New Orleans' oldest. Its forms operation, however, is strictly new. "And we've remembered that it is like a human youngster," says Mr. Rivas. "It had to crawl before it could walk. It is about ready to walk pretty steadily now. But we nursed it along and took time to unlearn as well as learn many things. What we learned would be of some use to other printers, but much of the 'how' of such a department had to be worked out individually. Every plant has its own set-up, its own types of customers, its own mill sup-

By David Markstein

plies, and, quite naturally, its own equipment preferences.

"The thing we learned that applies to every printer starting out as a forms manufacturer is this: Don't rush. The operation is planned for long-term profits. Find your problems and devise ways to overcome them on a small scale before you plunge into big scale work."

The Rivas forms operation was set up in the summer of 1951. Originally, Mr. Rivas planned only to break even the first year while he felt his way in the new field. "It's been a sideline until now," he says, "something about which we are learning. We expected only to break even. Sometimes, you have to expect

to lose money initially on a new project. This one went well while we did it on a small scale, however. It has shown a black ink profit for the first year. We look on that as very good, for it is better than we had expected.

"Now we are going to expand the department because we've learned quite a lot. It will be run as a separate, self-sustaining section of E. P. Rivas, Inc., starting in September or October. One of our key men who has been in the armed forces will be returned to civilian life in the fall; after briefing on what we've learned about how to operate the forms manufacturing department, he will be put in full charge. It is quite likely that we will invest in additional equipment at that time."

After one year's experience with snap-outs and carbon forms, this New Orleans firm advises newcomers to make haste slowly

The forms department presently uses a Speedflex rotary. Mr. Rivas contemplates possible purchase of a Dutro Colorverter. "It will simplify paper inventory problems considerably," he points out. "We'll be able to have, in effect, larger inventory on hand with smaller investment because it will not be necessary to stock so many different colors. And we'll save paper costs on a per-job basis, too. I'm convinced it should pay for itself in pretty short order. It's on the future books for the time when the forms department is operated full blast as a profit-making plant in its own right."

The department now has its own equipment for making rubber plates. "We had to do a lot of selling among customers to convince them quality work could be turned out on these plates," Mr. Rivas recalls. "It allows us to run—at one operation—tintins and phantom effects. One practice we're following now gives us a good sales advantage. On every job, we run something in color."

The local printer has something to offer customers accustomed to shopping the big forms centers for work. But, Mr. Rivas points out, it is not necessarily price. "Although our equipment, both present and planned, makes us one of the biggest form plants in the South, it is still possible in some cases for buyers to edge our prices in the bigger centers. What we do have to offer is service."

When a purchaser in New Orleans orders snap-out, carbon or systems forms from one of the manufacturing centers-Chicago for examplehe has to put up with enforced waits of anywhere from three weeks to three months in some cases. The big selling point of a local manufacturer, Rivas' experience has been, is his ability to offer fast runs and quick delivery. "That counts," Mr. Rivas says, "especially when you sell to the medium-sized and small outfits which do not like to stockpile millions of forms in their own inventory, and prefer relying on good service when needed to replenish low supplies."

Giving that sort of service isn't easy. In fact, Mr. Rivas admits, it is not always possible to give it. One of the "bugs" not originally contemplated has been a scarcity of the needed stock. "We're on 1-o-n-g delivery on many of these," Mr. Rivas says.

"We have improved the situation considerably since we started out. Two steps have helped. First, we have made special mill arrangements to keep us supplied. Second, we have laid in enormous inventories of our own—frequently tying up \$60,000 in stock for forms. It is here that our policy of feeling our way slowly has helped. By taking it easy, we have had time to gain a good idea of what we need. That will be different for each plant, and will



Emanuel Rivas finds that local forms manufacturer has important sales advantage—he can promise customers more speedy service

depend, of course, to the greatest extent upon the sort of work done and the types of customers. Now that we know who our customers are and experience has given us a gauge of how frequently they order, and in what quantities, it has become safe—and, moreover, in this field, good business—to stockpile sizeable inventories."

Another problem Mr. Rivas faced was the question of whether it would be wise to put in a forms-designing service. Many big national manufacturers offer this service. The experimental year proved, however, that it would likely be an unused service for a local manufacturer. "Most firms," Rivas says, "know pretty well what they want."

"We're not installing new systems, but rather supplying forms for existing ones. Many times our customers want changes made. They will come in with rough pencilled notations on a piece of paper, exactly the way some accounts will bring advertising copy to a printer. Our own accountant has worked with systems over many years, and frequently we call him in on these cases for advice. But it is not so much a special service as a matter of straightening out what the customer himself had planned."

Any new service takes a certain amount of promotion, and a forms manufacturing department is no exception. E. P. Rivas, Inc. carries on small-scale but regular advertis-



High-speed equipment will be added to cut unit costs and make possible more attractive pricing

ing in an afternoon newspaper, the New Orleans Item. Position is on a "Business Digest" page that consists of advertisements of services to businesses and, believes Emanuel Rivas, has good readership among businessmen. He admits that it is hard to trace results exactly. "But then," he says, "when a new printing customer comes or calls in, who can say whether it was advertising, recommendation of a past customer, or just what induced him to call?"

The regular Rivas sales force handles customer contact at present. Emanuel Rivas may take these men off forms selling and let it carry along with its own sales effort after the department becomes a full-fledged section in its own right some time this fall.

"Customers," Emanuel Rivas points out, "are found everywhere. We turn out eight-copy bills of lading, with carbons interleaved, for a steamship company. We turn out interleaved carbon invoice forms for a local department store that orders five to eight million at a clip. We also turn out special invoice forms for a small specialty store which orders in the small thousands, and systems forms for an appliance store that orders as few as 1,200 at a time-and that is a year's supply for them. Everyone, in these days of streamlined, mechanized bookkeeping, is a prospect for the department, and once a department is past the feel-your-way stage (a very necessary one we have found), who knows how great it may grow?"

Letterpress or Offset Equipment May Be Utilized for Snap-Outs

By Eugene St. John

★ So many inquiries about snap-out forms production have been received by The Inland Printer that a review seems to be in order, since this kind of business form is becoming increasingly popular in office records of business, commerce and industry. While roll-fed rotary presses and rotary collating equipment are required to produce the continuous or fanfold type of forms, such equipment is not needed for a high percentage of snap-out forms, and these are being printed today on letterpress and offset presses of various sizes, both roll- and sheet-fed, and the product gathered in sheets.

The commercial printer enjoys an advantage when prompt delivery is specified because the mammoth business forms plants generally require three months for delivery because of the group or gang printing system under which they operate.

The commercial printer can compete on relatively short runs up to 10,000 sets and more as these are the quantities ordered by a high percentage of concerns. The small firms, of course, greatly outnumber the large ones.

The commercial printer has an advantage on any jobs where different weights and colors of paper are

specified and where carbons of various sizes and grades are called for, since he is not limited by the standardized equipment of the group printing plants. These special snapout forms command a higher price than the standardized forms, and a high percentage of runs under 20,000 sets are in this class.

When the commercial printer gets an order for very large runs, he can farm the work out to one of the mammoth plants specializing in such

Snap-out forms with carbon interleaves to afford up to 13 or more copies are produced to specifications as to number of copies, kinds of papers and carbons, depending on whether the form will be made out by hand with pencil or executed on one of a number of kinds of office machines.

A snap-out form typical of those generally used is a set of gathered sheets of printed forms and carbon interleaves, glued at the top edge. The printed forms are perforated all the way across near the top to form a stub, but the carbon interleaves are not perforated and are from onehalf to one inch shorter than the printed sheets. When the user has finished using a set, he holds the stub in one hand and with a snap tears out all the printed sheets. The carbon interleaves, which had not been perforated, remain glued to the stub and are discarded with it.

A long slit is the best perforation, two or three slits per inch with a one-sixteenth inch bind between slits. For heavier paper and greater number of sheets in a set, the slits should be longer to decrease the number of binds and make separation easier. Perforating may be done on the press or rotary perforating machines.

Gathering is best done on a collating or gathering machine just as jogging is best done on a jogging machine, not only because of the time saved but also because of lesser chance of smearing carbon on the printed sheets. It is necessary to get an exact alignment of sheets on the edge to be glued, and this is not always easy in hand jogging.

After the forms and carbon interleaves have been gathered and jogged, they are placed in stacks in padding presses, the best of which are fitted with devices to maintain

(Turn to page 100)



Experience now shows Rivas what customers want, how many, how often so he can stock items

Selling of Printing, Selecting and Training Salesmen Discussed at PIA Conference

★ Printing Industry of America's first venture into a new area and new technique of service to management met with signal success when 150 sales managers and other top executives of the country's most progressive printing and lithographing firms spent two days in intensive discussion of sales management problems at the Professional Conference for Sales Executives in Chicago, June 23 and 24.

Sponsored by Printing Industry of America, it was the first professional management conference ever conducted in the printing and lithographing industry. The success of the Chicago conference had a significance beyond the immediate benefits obtained by the conferees who took part in it. PIA members who planned and participated in the conference were pioneering in a new type of meeting—the first of a series of professional conferences to be conducted by the PIA Committee on Business Controls as part of its program to help the industry raise the level of its own management.

The encouraging success of the Chicago conference on sales management leads PIA to believe that it will be making a major contribution to the upgrading of the industry's management as it develops similar conferences in the fields of financial, production, personnel, and general management.

The conference, officially opened Monday morning, June 23, by PIA President Arthur A. Wetzel, started off with a keynote address by Col. H. R. Kibler, assistant to the president of the W. F. Hall Printing Company, Chicago, and the vice-chairman of the PIA Committee on Business Controls.

Colonel Kibler, whose predictions of "what's ahead" were based on a survey he made among 70 large and small printing firms in all parts of the country, and among equipment and supply firms, supplemented by gle between the ideologies of free enterprise and collectivism, and (3) problems of customers.

The internal forces creating the new competition include: (1) competition of processes; (2) competition due to probable over-expansion of productive facilities; (3) competition due to unequal costs arising both from variation of wage scales in different localities and from the entry into the commercial printing field of publishers whose costs are based on a different foundation, and (4) the shopping attitude of buyers.

First of a series of professional management conferences by Printing Industry of America brings 150 sales managers, top plant executives to two-day discussions

special reports from publishers, printing buyers, and editors.

Keying his remarks to the theme of the conference, which was "Rebuilding Our Sales Efforts for the New Competition," Colonel Kibler described the "new competition" as being partly external and partly internal in nature.

The external competition includes: (1) rival means of communication, chiefly television, although television is not considered a serious threat to printing; (2) influence of governmental policies and the strugThe speaker enlarged on each of these elements of the new competition, then summarized the findings of his survey as follows: (1) the main characteristic of the present, a developing competition which will further sharpen; (2) a distinct trend toward product specialization; (3) television does not offer a serious threat; (4) major problems now and foreseen include (a) governmental costs and controls, (b) shortage of top grade young personnel, (c) threat of further wage increases which may bring about a curtail-



One of the panels in action at a session of the Professional Conference for Sales Executives in the Printing and Lithographing Industry in Chicago, June 23-24, under the sponsorship of the Printing Industry of America. Left to right: M. G. Lewis, Jacksonville, Fla.; Robert G. Kelley, president of Columbus Banknote Co., Columbus, O.; R. W. Cox, assistant sales manager of Kable Printing Company, Mt. Morris, Ill.; Edward MacSweeney, treasurer of Perkins-Goodwin, New York, chairman of panel; O. E. Wells, president of Western Lithograph Co. Wichita, Kansas; Allan Hanson, vice-president of Bingham Co. Philadelphia; L. D. Magor, sales manager of Jeffries Banknote Co. Los Angeles. Conference was first of a series

ment of all business, (d) war, and (e) a business depression; (5) paper and other materials will not be in short supply; (6) an optimistic view of the distant future with realistic reservations: (7) the future good—equal to last year.

Building Sales Organization

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Case histories built around the subject of gearing the sales organization to the new competition were presented by J. M. K. Davis, president of Connecticut Printers, Inc., Hartford, Conn., and O. E. Wells, president of the Western Lithograph Co., Wichita, Kan.

Mr. Davis enumerated, in check list fashion, the duties and functions of the sales manager and the salesman, and discussed the place of advertising in a sales program. He summarized his discussion by making the following recommendations:

1. Establish a sales objective for your own business, both as to kind of work you want and dollar volume.

2. Prepare a master plan in detail for your sales department.

Discuss your plan with all persons involved and sell it to your salesmen.

4. Assign specific responsibilities to individuals within organization.

5. Step by step, put your plan into effect. Do not try to implement it all at once or you will get lost in a maze of details.

Sell Advantages of Printing

Mr. Wells said that printers and lithographers often put too much emphasis "on trying to sell ink on paper, rather than on the result the customer can accomplish from our product," and that "one of the first things we must do is select salesmen who will be capable of selling the advantage our product offers our customers."

He showed with charts how his company keeps a record of sales efforts and results. These include an analytical report of sales by process and classes of product; the dollar volume percentage of each class of product; an analysis of total sales, costs, and profits on sales of each salesman; sales trends; and salesmen versus house business. These reports are used as a basis for revising the over-all program whenever necessary. Mr. Wells said that his business had increased two and a half times during the five years this program has been in effect.

On the subject of establishing programs to increase sales profitability, Richard W. Cox, the assistant sales manager of the Kable Printing

Company, Mt. Morris, Illinois, told how his company recently adopted a "selective selling" program under which it decided to select customers and prospects on a predetermined basis. Sales efforts are concentrated upon those customers and prospects who, analysis shows, are most likely to contribute to profitable sales.

The Monday afternoon session was entirely devoted to a questionand-answer and discussion period built around the information and

It's a

By R. Randolph Karch

Answers to these questions have appeared in THE INLAND PRINTER and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 69?

1. About what percentage of production cost would account for composition on a book edition of 750?

a. 90 per cent c. 50 per cent b. 70 per cent d. 30 per cent

2. What factor is probably paramount in the selection of book type faces?

3. What would you say is of greatest importance in personnel management?

4. Centrifugal force acting on rotary presses is the principal cause for cracked plates. True or false?

5. What is probably the greatest customer complaint with book presswork?

a. Uneven color. d. Makeready. b. Line-up. e. Set-off.

c. Hard edges.

6. How old is typographic layout?
a. 20 years.
b. 30 years.
c. 40 years.
d. 50 years.

7. What profession has gradually practically taken over design and layout?

It is necessary to drill the platen to install cutting plates on platen presses. True or false?

9. Impressions made on offset plates from letterpress forms require that the "bumps" be rolled out. True or false?

10. Which should you prefer—tag board or chip board for use with pads when cut on your paper cutter? ideas presented in the prepared papers during the morning session.

The third and final session of the conference on Tuesday morning was devoted to a consideration of the selection and training of salesmen. Case histories were presented by Charles E. Schatvet, president of Guide-Kalkhoff-Burr, Inc. of New York, and J. N. Griffith, sales department manager of the Standard Register Company, Dayton.

Cost of Training

Mr. Schatvet, who shortly after the war began training 14 young men in production, sales, and finance, said that it costs \$5,000 to \$10,000 to train a salesman over a three- or four-year period. He gives his junior salesmen a thorough grounding in estimating, production, etc., before sending them out to sell. They take evening courses in selling and other subjects offered by the New York Employing Printers Association. plus in-plant training based on the PIA Course in Selling Printing. This course is augmented by a series of conferences to discuss subjects which come up during the PIA course.

Mr. Schatvet said he did not use psychological or aptitude tests in selecting his junior salesmen, but that he would give strong consideration to them the next time he inaugurated a training program.

Scientific Selection

The selection program at Standard Register is based on four kinds of tests and a patterned interview, said Mr. Griffith. The four tests are (1) Otis Mental Ability Test, (2) Moss Social Intelligence Test, (3) Thurstone Clerical Test, and (4) Bernreuter Personality Inventory Test.

The patterned interview test is designed to detect basic character traits, emotional maturity, and personal motivation.

Mr. Griffith said that while aptitude tests are not a cure-all, they are a real aid to judgment in selecting the right type of person for selling. Fifteen years ago, before Standard began its present selection program, only one of 13 men hired made good with the company by staying three years or more. Now eight of 13 stay three years or more. This is considered an exceptionally good record.

• This descriptive indictment appeared in the Boston Journal of 1855: "Among the curiosities placed in a museum is a mosquito's bladder, containing the souls of 24 misers, and the fortunes of 12 printers. It is nearly half full."

Dorothy Abbe, partner, collaborationist, and printer-bookbinder, is here shown in an informal pose with Dwiggins, "Master Builder of Books" at the Puterschein-Hingham Press. Born at Martinsville, Ohio, 1880, W.A.D. attended Frank Holm School of Illustration in Chicago, from 1899-1901, where he was associate of late Frederic W. Goudy and Oswald Cooper, famous type designers. At first, Dwiggins practiced as free-lance designer for advertisers and printers in Chicago. He moved to Boston in 1904. He was appointed acting director of Harvard University Press in 1917. Since then he has designed numerous books, many of which have been selections of "Fifty Books." He has edited and published books on design and typography. He has received many honors including a Gold Medal from American Institute of Graphic Arts, and honorary M.A. degree from Harvard University

Puterschein-Hingham

The Private Press of William Addison Dwiggins

Third of a Series by P. K. Thomajan

★ The typographic trail of William Addison Dwiggins through the world of the graphic arts is a fascinating one to follow. It extends through a half-century and leads one through enchanting highways and byways of thought-forms given bizarre substance. Dwiggins is a rare blend of occidental and oriental, exacting and exotic, crystalline and cryptic, devising twists and turns of visual and verbal fancy that never languish.

At his Hingham, Massachusetts, retreat, situated on the threshold of picturesque old Cape Cod, Dwiggins continues to ply away in his workshop, designing types, graphic and literary, for original impressions on paper.

This is no fragile ivory tower but a practical shed-like structure built for work. It is lined with broad shelves and fitted with sturdy tables on which projects can be spread out and critically surveyed.

Contact with the outside world occurs principally through mail and by phone; seldom does this Hinghamite venture into the maelstrom of the city with its turbulent cross-currents. Over a long period of years, Dwiggins has been venturing into the realm of writing, well-armed with his formidable gift of style that merges context with contours, making of reading a consummate experience.

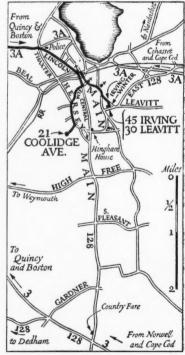
Sometimes, WAD's literary arabesques are enhanced by the author's sensitive pen-and-ink vignettes and stencil pastels. Their fine gradations of tone are visual music. Another time, Dwiggins' own uncial, Winchester, which has the facade of a language, forms a fitting frame for these faraway images.

It was inevitable that Puterschein-Hingham should materialize, providing Dwiggins the perfect instrument for playing with the printing of books and brochures. This fortuitous event transpired in the year 1947.

As for that odd name—everybody knows Hermann Puterschein, who has penned various tongue-incheek screeds—among these the preface to that fictitious classic on Johann Gutenberg, "The Mainz Dairy," published by his old friend Arthur Rushmore at the Golden Hind Press. Puterschein has also authored that popular literary lark, "Paraphs."

Puterschein-Hingham is the offspring of the old firm of Thedam Puterschein of Darmstadt, Germany, whose activities in the U.S.A. were carried on by the two sons, Hermann and Jacob, as the White Elephant Press. After the dissolution of this partnership, Hermann and Elsa, Thedam's daughter, re-established the old firm in conjunction with the Press of the Little Red Hen, whose colophon is the combined marks of the old firm and the present press. The firm's activities include other items of sympathetic authorship.

In this congenial combination, Mr. Dwiggins functions as the author-illustrator with Dorothy Abbe as printer-binder. The designing is



William Addison Dwiggins has printed a small post card map to direct friends to his press

a collaborative operation with headquarters of the Press at 21 Coolidge Avenue in Hingham, Massachusetts; the art and editorial offices are at 45 Irving Street.

The modest equipment consists of an 8x12 Chandler & Price press along with five sizes of Bulmer and about 185 pounds of 12 pt. Winchester of the uncial and roman cast from Linotype mats.

In developing a new piece, a general scheme is plotted by the two partners. Sample pages are set up and checked; these are then altered until they meet with joint approval. After this, illustrations are made and text modeled to fit the format. If a line does not break right, the author rewrites to fit. This fluent technique of composition results in pages that have visual flow, being nicely rounded out at all points.

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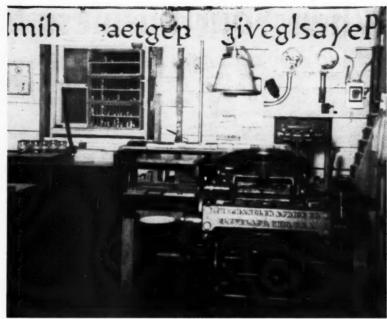
of

s.

A recent folder decorated with a Dwiggins design in color thanked PH customers for their encouraging support that enabled the Press to exist—permitting it to go on experimenting in designing and printing books.

Puterschein-Hingham items are sold at cost minus labor. Editions seldom run more than 200 copies and they are rapidly exhausted.

In a book dedicated to Dwiggins, Paul Hollister quotes the designer, "His likes: 'Like to design type. Like



Dwiggins print shop in Hingham. Letters on the wall are rejects of an experimental alphabet

to jiggle type around and see what comes out. Like bright colors. Handicapped by clock and calendar . . . twenty-four hour day not long enough. Must work for a reform in the time system now used. Campaign against time only form of crusading. Otherwise not much of a partisan or evangelist.' (Just a genius

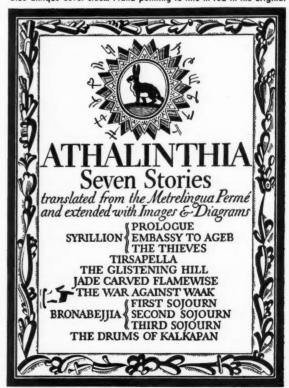
who makes new music with letters.)"

Rudolph Ruzicka, also a type designer, says: "he is the Master Builder of books and the designer of printing types . . . He is first of all a writer of wit and phantasy . . . as a marionette designer he was a scene designer, wood carver, electrician, impresario and dramatist."

Chapter heading page from Dwiggins book; initial in red, tree in violet. Type face is Winchester, designed by WAD, cast singly from Lino mats

ASTWARD FROM THALLANNA
ABOUT THE DISTANCE OF A
DAY'S JOURNEY ON A STOUT
HORSE THERE IS AN AREA OF
DESERT LAND. A DESERT SO
close to Thallanna as that, is in itself a singular
thing, if you know the region roundabout. But this
was a desert, right enough, for no rain ever fell
there, and only miserable scrawny plants would
grow. Only it wasn't flat, as most deserts are, but

Cover design from another Dwiggins book. Printed in black on turquoise blue antique cover stock. Hand pointing to title in red in the original



When Your Business Is Slack.

* Printing plants really start losing money when the job-hook gets empty and everyone in the shop is more or less "killing time" until something comes in. Whether those periods last for five minutes or an hour, they are profit killers because "Old Man Overhead" is right in there pitching all the time.

No one has as yet found the magic formula for keeping every printing plant busy all of the time. When he does, there will be a fortune awaiting him that will enable him to live the life of a Prince of India.

However, there are many things you can do when business is slack, and all of them can contribute to the plant's profit-making ability. Here are some "things to do" right out of the practical experience of a number of successful printers.

Solicit Advance Orders. Get out the list of customers who buy imprinted checks and special printed forms regularly. Study the last jobs printed on these, past orders, and find those closest to needing reorders. If they can be sold then and there, that's a good order to put on the job hook right now. If they won't place a refill order for another month or so, maybe it would be a good idea to put it through the plant right now. The hook may be filled to the very tip at that time.

Stock-pile Regular Customers Orders. Sometimes you may take a chance in doing so, but many printing firms put through press runs on standard jobs that regular customers have been buying for a considerable period of time. They believe that even if changes are made or no re-order given, the loss would not be nearly as great as if they had not been run and an idle period permitted in the plant.

Such orders are seldom done with the customer's knowledge; it would place the customer in too good a bargaining position. When the firm places a re-order, it is taken in the regular course of business and delivery made the next day as though it had just been run off the press.

Selections should be based on forms used in large numbers by loyal customers who have a good chance of needing within the near future.

Put The Telephone To Use. That is one of the oldest and still one of the best steps that can be taken. Business can even be generated by making calls at random. What you're doing is throwing out a wild net, Here are some things you can do about it! During these summer lulls in business, when everybody is away on vacation, there are a number of good ideas for promoting more printing orders

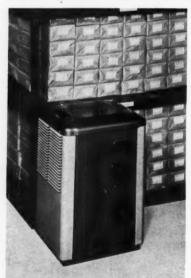
hoping to land a solitary fish, but even if the one you catch is small, that particular job will help to keep down overhead.

Save Up All "House" Jobs For Slack Periods. Running through house jobs with regular production is satisfactory in that one in a thousand printing plants with never a slack period. Otherwise, it's a good business to save those jobs for slack periods unless urgently needed.

It's also a good idea to have plant promotional material all made up and ready to run awaiting the arrival of just such a spot in the plant schedule. Good promotion and plenty of it pays off for any printing plant; we can never do too much if

Dehumidifiers Keep Stock Dry for Immediate Use

Storage of finished paper has always been a problem to printers, especially during warm, humid weather. The Holling Press, Inc., of Buffa', New York, has found a solution to the problem with the installation of dehumidifiers,



each of which removes as much as 12 quarts of water from the air every 24 hours. No matter how damp the weather becomes, the Holling Press always has enough dry paper on hand to take care of its immediate printing needs.

By Ernest W. Fair

we wish to maintain the business position we now have.

Check Through Trade Journals for not only selling ideas but unusual printed pieces of a promotional nature to offer clients. When everything is going at top speed and there's plenty of business in the shop, all of us have a tendency to pass over such material.

But when things slow down there is a need for good ideas to sell customers. That's the time when it pays to go through the stack of trade journals and find an idea to sell to fill in those idle spots coming up on

the shop schedule.

Call Other Printing Plants for there may be a good chance that somewhere in the area there's a plant loaded to capacity and it might be delighted to farm out some work so it can deliver on schedule.

We know of a number of situations where this practice is followed, but in almost every case it is done only after the idea was discussed and worked out in advance.

Respect for the other fellow's customers is, of course, an absolute necessity for such a program to work out smoothly. It's an excellent means of keeping one's plant running during a short slack period, and of such value in holding overhead costs down that any extra effort needed to put the plan over proves out to be well worth-while.

Work Up Direct Mail to be processed during such periods. Several plant managers get a lot more direct mail out and do not have to hire extra workers to do it by using idle moments in the plant to handle the physical details of getting it ready for the mailman. It's doing a business-building job that otherwise would never be done.

Check Up on Preventive Maintenance schedules when slack periods arrive, for it may very well turn out that checking and maintenance work is due to come up in just a few weeks and can just as well be done now during the slow period.

It's also a good time to do a lot of things we are always putting aside until tomorrow. One shop foreman has a little notebook in which he jots down such needed work. Then, when a slack period hits, he hauls out the little notebook and starts checking off many things which otherwise would have been forgotten long since.

Even though such a procedure brings in no actual dollars, it does make it certain that when the flow of jobs starts again there will be little chance for their interruption through any breakdowns.

Check Old Job Tickets. A good many orders can be obtained by any plant for idle periods from old job tickets. On these are many scores of jobs which were single runs and probably all the customer has purchased, such as professional letterheads, envelopes, and similar jobs.

Chances are this customer may have become acquainted with another printer in the meantime and ready to place his re-order there, but not if he is contacted in time by you!

"It's doggone good insurance for me that this customer won't wander into someone else's plant to get his replacement," one printing plant executive told us, "because if that happens I may never see him again!"

Put On Three-Day Specials. If the periods can be foreseen, the idle time can often be bridged with a good red-hot special offer. When this is done, some item, such as business cards, for example, having widespread demand and not in the general run of business by plant customers, should be featured.

Putting a special on regular job work will gain little, for it will result only in a number of customers placing advance orders at the lower price and the loss of that profit which would have been yours anyway.

Study Mail Order Possibilities. Many plants do mail order printing promotion solely to use it as "filler" work and forestall idle periods in the shop. The time element seldom enters into this class of printing work so that it can be set aside to fill selected spots.

Entering the national picture requires an advanced knowledge of mail order operation and quite an investment, not to speak of it being a highly specialized business. On the other hand any printer can develop such a business within his immediate trade area, and can handle it adequately.

Using direct mail lists, advertising in territorial trade journals and special publications, and similar methods will also generate business.

Invention of Linotype Depicted In New Movie Film, "Park Row"

Jot down on your movie schedule an August-release full-length pic-ture, "Park Row," featuring Bela Kovacs as Ottmar Mergenthaler and a facsimile of his first Linotype machine typesetting itself into a nostalgic plot tangle centering on the Benjamin Franklin statue in New York City's Printing House Square. Written, produced and directed by Samuel Fuller, an old New York World man who also served time as copy boy for Arthur Brisbane of Hearst newspaper fame, this United Artists film spins the yarn of a reporter, Gene Evans, who violently disagreed with his lady editor, Mary Welch, got himself fired, and hooked up with a job printer who had a steam press behind Horace Greeley's Tribune building.

You'll also see Ottmar Mergenthaler (Kovacs looks much like the famous inventor) experimenting with a typesetting machine, and you'll see what laymen-very likely not you-will mistake for the original Linotype itself. The layman will not know that the front is a plywood reproduction of the face of the original machine, designed from photos taken in the Mergenthaler Linotype Co., Brooklyn, N. Y., headquarters. Nor will the layman who has never seen a Linotype know that the keyboard on the screen is part of one of today's Linos, the rest of which is out of sight behind the dummy front. The effect is just what Director Fuller wanted-what looks like the original, while its inventor fingers the modern keyboard.



Bela Kovacs as Ottmar Mergenthaler operates replica of the first Linotype in "Park Row," movie story of old-time days along New York City's newspaper row. With him is Gene Evans as newspaper editor. Machine front is plywood reproduction of original machine based on photos taken at Mergenthaler Linotype Co. headquarters in Brooklyn. Keyboard is part of modern Linotype



J. HOMER WINKLER



FRED C. BAILLIE
Past President



GORDON J. HOLMQUIST First Vice-President

Craftsmen to Gather in St. Louis, Aug. 10-13

★ Members of the International Association of Printing House Craftsmen will meet in St. Louis August 10-13 for their thirty-third annual convention. Sessions will be held in St. Louis' Hotel Jefferson, and reservations for most of the 1,500 persons expected will be in the hotel's air-conditioned rooms, which can accommodate 1200. Overflow space is available in another hotel only three short blocks away.

Craftsmen are expected to attend from local clubs in all parts of the United States, as well as from Canada, Hawaii, and South Africa. Interest has been high and attendance will probably exceed that for the Boston convention last year, since the number of clubs is at a new high of 90.

Under the leadership of general chairman, G. Stuart Braznell, committee chairmen and members of the St. Louis Club have put together a program that is considered outstanding for its educational and festival features.

Approximately 35 experts, both from the association membership and from outside, have been engaged to give speeches or to participate in panel or round-table discussions. New ideas, new equipment, more efficient production, problems and trends will be discussed in the various sessions.

The convention program will be divided between business and speaking sessions, and technical clinics.

Highlight of the ladies' program will be a radio participation show in which \$300 in prizes will be awarded.

Registration on August 10

The convention will open officially on Sunday, August 10, with registration from 9 a.m. to 12 noon and from 1 to 4 p.m. An opening session will be held from 8 to 9 p.m. Sunday, followed by a reception.

Monday morning, the work of the convention will get under way with registration and a business meeting from 9 to 10:30 A.M. J. Homer Winkler will preside and reports will be made by Pearl E. Oldt, executive secretary and Mr. Winkler. A presentation will be made of "Outstanding District Craftsmen Citation"

The period from 10:30 a.m. to 12:30 p.m. will be taken up by a group of talks headed by Gordon J. Holmquist, first International vice-president, who will speak on "Widening Horizons for Craftsmanship." Also speaking will be William Gutwein, chairman of the Supervisory Training Committee, on "Training for the Future," and Willard A. Anderson, chairman of the Safety Committee, on "Safety—A Production Necessity!"

Thomas P. Mahoney, third International vice-president, will preside at the



G. Stuart Braznell, of the St. Louis Club, is general chairman for the 1952 convention of Craftsmen. He has been a member of the Club 24 years, and has served as local president, and district representative. He is director of both National Association of Printing Ink Makers and National Printing Ink Institute

Club Management luncheon from 12:30 P.M. to 2:30 P.M. Problems vital to the continuing success of the International association will be discussed in several talks by officers and committee chairmen. "Well-Planned Programs Pay Off" will be the topic of Harold Gale, chairman of the International Club Program Committee. Harold G. Crankshaw, chairman of the Club Bulletin Service Committee will talk on "Your Club Bulletin—the Tie That Binds." Albert Kolb, International treasurer, will speak on "Keeping Records That Count."

Two Clinics Simultaneously

"Looking Ahead With the Big Three"—referring to the three major printing processes of lithography, letterpress, and gravure—will be the theme of one of the clinics to be held from 3 P.M. to 5:30 P.M. Monday.

Edward Aitken of Toronto, technical chairman for the association, will preside at this clinic. Writer of a special column for a printing trade magazine, Mr. Aitken is a recognized authority in the field.

"Offset Lithography Continues Rapid Progress" will be the topic of Milton Mild's talk as part of this clinic.

Mr. Mild, who has served on the research committee of the Lithographic Technical Foundation, was a charter member of TALI or TAGA as it is now called. He was clinic chairman of the St. Louis Club, of which group he has been a member for many years. "Letterpress Makes Strides" will cover

"Letterpress Makes Strides" will cover that field of printing and the speaker will be Robert Thiele of Cincinnati.

Mr. Thiele is general superintendent of the United States Printing and Lithograph Company's Cincinnati plant. He has been with that firm for the past 15 years. He has been active in the Craftsmen's association.

Frank Preucil of Chicago will give a talk on "Gravure Presents a Continued Challenge."



HOWARD N. KING Second Vice-President

Mr. Preucil is research director of Chicago Rotoprint Company, a subsidiary of the W. F. Hall Printing Company, which operates one of the large rotogravure plants of the country.

Typography and Design Clinic

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At the same time—3 to 5:30 P.M.—will be held the Typography and Design Clinic with the well-known designer and consultant, Howard N. King, as chairman. Mr. King, who is second International vice-president of the Craftsmen, has assembled an outstanding group of layout men and designers to head his panel of experts whose duty it will be to answer questions submitted, both in advance and from the floor of the session.

Questions already have been received on type faces, design, layout, copy preparation, composing room management, procedures and the cold metal processes.

On the panel is John Lamoureux, vice-president of Warwick Typographers, St. Louis, who has won many awards in the various graphic arts trade journals for his typographic excellence.

Glenn M. Pagett of the Typographic Service Company, Indianapolis, is



PEARL E. OLDT Executive Secretary

another typographer whose ability with type has often graced the trade magazines of the country. W. J. Wormer, Jr., art director of the McCormick-Armstrong Company of Wichita, Kansas, will be on the panel. Mr. Wormer and his company are equally known in the industry as creators of beautiful and thought-compelling typography.

The East will be represented on the panel by William P. Gleason, past president of the New York Club. He is a composing room executive with the Colonial Press of New York.

From the west coast will come A. R. Tommasini, superintendent of the University of California Press at Berkeley. "Tommy," as he is called, is a well-known book designer and typographer, and is chairman of the International's Public Relations Commission.

The sixth member of the panel will be Howard Keefe, manager and typographer of the Arrow Press, Cincinnati.

The chairman of the Design Clinic has made arrangements for a number of exhibits to be displayed. Among those who will present material are the American Type Founders, Bauer Alphabets, Intertype Corporation, Ludlow Typograph Company, Mergenthaler Linotype Company, and the Lanston Monotype Machine Company.

These exhibits will show new type faces, new methods, such as the Fotosetter and the ATF Hadego machines,

Special International Committee Chairmen

Club Bulletin Service: Harold G. Crankshaw, 812 Somerset Pl., N.W., Washington 11, D. C.

Club Programs: Harold G. Gale, 1819 Jones St., Ft. Worth, Texas. Constitution and By-Laws: Alfred T. Peters, 751 State St., Utica, N. Y.

Graphic Arts Education: Byron G. Culver, Rochester Institute of Technology, Rochester. Historian: Neil Powter, 407 Mc-

Gill St., Montreal, Canada. International Advisory Council: Gradie Oakes, 522 S. Clinton St., Chicago, Ill.

Instruction Literature: Mark Wilson, 218 Mitchell, S. W., Atlanta.

Mobilization: John A. McLean, 4819 Russell Ave., Washington.

Participating Memberships: J. L. Frazier, 1019 Mulford St., Evanston, Ill.

Printing Week: Ferd Voiland, Jr., 201-203 W. 10th St., Topeka. Redistricting: Basil M. Parsons,

Redistricting: Basil M. Parsons, 22 Martin Ave., Franklin, Mass. Safety: Willard A. Anderson, U. S. Government Printing Office, Washington, D. C.

Supervisory Training: William Gutwein, 1100 W. Broadway, Louisville, Ky.



THOMAS P. MAHONEY
Third Vice-President

and other new developments for the efficient composing room.

Printing Week Clinic

The famous St. Louis Municipal Opera will be the entertainment for Monday evening.

Tuesday's program will start with a morning business meeting. The Printing Week Clinic will be the feature of the morning session, lasting from 10:30 A.M. to 12. Presiding will be A. R. Tommasini, chairman of the Public Relations Commission.

"Scanning 1953 Printing Week" will be the subject for a talk by Ferd Voiland, chairman, Printing Week Committee.

Other talks will be by Morris H. Reaves of Washington, D. C., and Darrel J. Taylor of Seattle, Washington. Reaves, who is from the Government Printing Office, will talk on "Getting Organized for Printing Week." Taylor will use the topic, "Financing the Printing Week Observance."

Tuesday afternoon is given over to relaxation and sightseeing. Several St. Louis printing and publishing plants will hold open house as noted elsewhere in this issue. The world's largest brewery



ALBERT L. KOLB



Fred C. Baillie of the Ottawa, Canada, Club won THE INLAND PRINTER plaque as Outstanding Craftsman of 1951. Presentation for 1952 will be made during the convention

will also be hosts to the members of the association, and it is the custom for breweries to have free samples of their product for those who care to indulge.

The world's largest and finest inland waterway passenger boat, the "S. S. Admiral" will take the conventioneers on a moonlight voyage down the Missispipi River starting at 9 o'clock Tuesday evening. The million-dollar boat,

which is the first inland steamer to be completely streamlined, air-conditioned, insulated and sound-proofed, will provide dancing and refreshments and other forms of relaxation.

Caucus Tuesday Night

Returning from the boat ride, delegates will assemble at 12 o'clock in the convention hall for the annual caucus.

Following custom, it is expected that officers for 1952-53 will move up in regular line of progression. In that event, Gordon J. Holmquist, partner in the Cole-Holmquist Press of Los Angeles, and first International vice-president, will become the new president. He will succeed J. Homer Winkler, Columbus, O.

The final day's sessions will devote the whole morning to the business windup, at which Retiring President J. Homer Winkler will preside.

The Wednesday luncheon will be devoted to a talk by Claude V. McBroom, director of manufacturing for the Meredith Publishing Company, Des Moines, Iowa. He will be introduced by Robert L. Jolley, scheduling manager for Meredith. Mr. McBroom will talk on "The Craftsman's Part in Human Relations."

A 12 o'clock luncheon will also be held by members of the International Printers Supplymen's Guild.

"The Eighth District Answers," a pro-



Craftsman Andy Chuka of Phoenix, holds commission as honorary consul for the Dominican Republic. It's signed by President Trujillo. Effervescent Andy, well known as "good will diplomat," will be at Craftsmen Convention

duction problem clinic, will be the educational feature for the afternoon, with President Winkler again presiding.

The final festivities will start off Wednesday evening with a cocktail

Gordon Holmquist Lectures, Collects Books and Promotes Education in Graphic Arts

Gordon J. Holmquist, first International vice-president, was born in Iowa, but went to California with his family at the age of six. His father was promotion manager of the old Los Angeles Tribune, and as he had been exposed to the language of printing and newspapering all his life, it was only natural that Gordon should end up in some phase of the graphic arts.

He began in the business world with one of the largest and most modern printing and lithographing firms in the West. He had the privilege of getting a varied and thorough first-hand working knowledge of practically all phases of the business from platemaking to case-bound book manufacture . . . from production and planning to sales.

In 1941 he entered into a partnership with A. P. Cole as the Cole-Holmquist Press and has been associated with that business ever since. The firm produces advertising printing, publications, display material, and an occasional book.

Joining the Craftsmen in 1933, he has contributed materially to the movement on the Pacific coast. He has served as President of the Los Angeles Club, as president of the Pacific Society of Printing House Craftsmen, and as chairman of the Public Relations Commission

As the general chairman of International Printing Week he provided the leadership that in three short years brought the idea from a struggling, unguided effort to an international promotion of significance and importance. At the present time it gets quite active support and participation from every important organization in the field of graphic arts. Observations of the week are held in every major graphic arts center in the United States and Canada.

He is particularly interested in the education and training of young people for the graphic arts and is a frequent speaker on printing subjects to student groups. He serves as a member of the advisory committee of the Trade Technical Junior College and as a member of the Joint Advisory Committee on Apprenticeship for Southern California.

Mr. Holmquist is also a lover and collector of books, having a fine personal library on the graphic arts generally, with special emphasis on the history of printing and the little-used technologies such as paper marbling. He serves on the permanent committee for the graphic arts collection of the Los Angeles public library, and is active in work with the U.C.L.A. library and the Clark Memorial Library in relating their graphic arts collections to educational work in Southern California.

He is also a member of the Rounce and Coffin Club, the Typophiles, and the American Institute of Graphic Arts, of which he has served as regional honorary vice-president.



Pacific Coast officials of the International Association of Printing House Craftsmen are in a jovial mood as they discuss plans for attending the St. Louis Convention. Left to right are Blair Lord, Deputy 12th District representative; A. R. Tommasini, Public Relations Commission chairman; Gordon J. Holmquist, International first vice-president; Perry R. Long, first president of the International Association, and Lee Farmer, representative in the Craftsmen's 12th District

party at 6 o'clock. The hotel's Gold Room will be the scene of the dinnerdance starting at 7 o'clock.

Past International President A. E. Geigengack of New Haven, Conn., will preside at the installation of officers. Presentation of the past president's jewel to Mr. Winkler will be made by H. Guy Bradley of Indianapolis, also an International past president.

Special Accommodations

Baby-sitting facilities will be provided for those families bringing children. The women will have a program which includes attendance at some of the convention sessions, a radio participation show, a sightseeing tour and picnic in Tilles Park, a fashion show in the hotel's Boulevard Room, and free time for shopping, sleeping and visiting. Special breakfasts and luncheons have been arranged, as well as the final event, the cocktail party and annual banquet Wednesday night. Women will have chances to win \$300 worth of prizes.

Upper left is Frank Preucil, research director of Chicago Rotoprint, who will speak at the convention on "Gravure Presents a Continued Challenge." He is well known writer on color photomechanics, a member of Chicago Club, Litho Club, ACS, PSA, RASC, and the AMS. Upper right is Claude McBroom, who will be Wednesday luncheon speaker on "The Craftsman's Part in Human Relations." An electrical engineer, he is director of manufacturing for Meredith Publishing Company, Des Moines, Ia. He is active in business and social groups



Lower left is Robert E. Thiele, general superintendent, Western Division, the United States Printing and Lithograph Company, Cincinnati, O. "Letterpress Makes Strides" will be his subject at Monday afternoon session. He was factory manager for Kittredge printing plant in Chicago before going to his present position. He was president of Cincinnati Club of Craftsmen and was on board of governors. Lower right is Milton Mild, who will speak on "Offset Lithography Continues Rapid Progress," at the convention. He is now superintendent of the art department of Western Printing and Lithographing Co., St. Louis. He has been on research committee of LTF and was clinic chairman of the St. Louis Club

Craftsmen Appointed Officers







George Wise

Harry R. Christopher

Lee Augustin

EDWARD A. AITKEN has a good background for his present job as technical chairman. For 25 years he was superintendent of a letterpress plant. He is service and public relations manager of Ault & Wiborg Company of Canada, Limited. He was president of the Toronto Printing House Craftsmen's Club in 1938. He was representative for the Third District in 1940.

A. R. Tommasini, public relations chairman, is a man of many sides. In his home plant at the University of California Press printing department, he is superintendent, designer, and production manager.

He has served as president of the San Francisco Club. He is also a member of the American Institute of Graphic Arts, Roxburghe Club, Book Club of California, Limited Editions Club, Rounce and Coffin Club, and other graphic arts groups.

Long time member of the Cincinnaticlub, Lee Augustine was chosen Out-Standing Craftsman of the Fifth District in 1951. This year he has been appointed chairman of the important Publications Commission.

Although his position as vice-president of the Printing Machinery Company in Cincinnati keeps him busy, he is active in many graphic arts groups. He organized and promoted the Printers' and Lithographers' International Relief Committee which raised money after World War II for European relief.

Service in two World Wars interrupted THOMAS ANDERSON'S service to the printing industry, begun when he came to Canada from Scotland in 1912. A pressman, he had worked in both lithography and letterpress. In 1921 he started his own shop in Vancouver, B. C., and three years ago built a new building. He has been a member of the Craftsmen's Club since its inception in Vancouver 20 years ago. He has served as president of his club, and as second vice-president of the Pacific Society in 1939.

HARRY R. CHRISTOPHER, membership chairman, is president and treasurer of the Paper Supply Company, 121 South St., Baltimore, Md. Besides his present job in the Craftsmen's organization, he has served as president of the Baltimore club and as district representative in the Fourth District.

A charter member of the Pittsburgh Club, George Wise is the assistant chairman of the membership committee. He was one of the first students to graduate from the School of Printing at Carnegie Tech night school under Harry L. Gage.

He was formerly superintendent of the Stevenson-Foster Company in Pittsburgh and while there served two terms as Pittsburgh Club president. He has lived in Cleveland the past 11 years, during 10 of which he has been superintendent of Dugan-Millis, Inc. He has been active in the Cleveland Club. He was president part of 1950 and for a full term in 1951.







Thomas Anderson



A. R. Tommasini



The officers and chairmen of the St. Louis Club who have worked so hard toward making the 1952 convention a success are here shown in a group. Front row (I. to r.): Raymond C. Kuhl, educational; Harry Reimer, assistant chairman; Robert Heinrich, executive chairman; G. Stuart Braznell, general chairman; Bernard Meyer, executive chairman; William Chase, sec'y; Tom Shepherd, publicity. Center row (I. to r.): Edgar Steinbruegge, hospitality; Don Durham, reception; Jos. Borgman, reservations; Gardner Wright, ways and means; A. H. Kotteman, ways and means; James B. McNamee, exhibits; Joseph Vogt, hotel; Robert Dunn, hospitality. Back row (I. to r.): Joseph Ottersbach, plant visitation; Herman Friebel, printing; Harold Axtell, registration; Michael Imperial, entertainment; Emmet Sudhoff, transportation; Alex Heinrich, ladies; Lloyd Mueller, attendance; Henry Henselmeier, treasurer; Edw. Hunsinger, hotel. The St. Louis Club was started in 1920, and George Ortleb was the first president

Craftsmen Promised Full Program by St. Louis Club

For the second time in its history, the St. Louis Club is host to the convention of the International Association of Printing House Craftsmen.

With the experience of handling the 1931 convention, members of the St. Louis group have pooled their talents to make "St. Louis and You in '52 . . . For Craftsmanship" the convention of a lifetime—one that delegates will long remember as being the best planned, most educational and entertaining of any in recent years. Promised are all the comforts of home including air-conditioned hotel rooms. What delegates can't find at home includes a trip to Anheuser-Busch Brewing Company—the world's largest brewery.

G. Stuart Braznell, general chairman, has announced that he and his committees have completed all plans for programs, speakers and subjects, trips, entertainment, dinners, boat ride, opera and plant visitations.

By working on a close budget, the St. Louis Club says it will offer the most value for the least amount in registration fees in spite of higher costs. A large number of local groups are expected to send delegates, and the club having the largest number of passenger miles to St. Louis will be presented with a prize.

Whether members drive, travel by train or fly, the distance from their home town to St. Louis is computed in railroad miles. The local club secretaries compile a list of male registrants and multiply the railroad mileage by this number to find the total mileage traveled by their club.

Wives of the male registrants of the club having the largest mileage will also share in the "surprise" rrize.

Credit must be given to the chairmen and committees who have worked hard to plan the events. The chairmen are as follows: G. Stuart Braznell, general chairman; Bernard Meyer, executive chairman; Robert A. Heinrich, executive chairman; Harry C. Reimer, assistant chairman; Henry M. Henselmeier, treasurer; William B. Chase, secretary; Lloyd J. Mueller, attendance; Raymond C. Kuhl, educational; Michael Imperial, entertainment; James B. McNamee, exhibits; Robert Dunn, Edgar Steinbruegge, hospitality; Edw. G. Hunsinger, Joseph

Vogt, hotel; J. Denter Rink, information; Mrs. G. Stuart Braznell, ladies; Herman Friebel, printing; Thomas L. Shepherd, publicity; Don D. Durham, reception; Harold Axtell, registration; Joseph H. Borgman, reservation; Emmett Sudhoff, transportation; Gardner Wright, A. H. Kotteman, ways and means.

Ten of the committee chairmen are past presidents of the St. Louis Club, and many also helped with the International convention held there in 1931.

One of the features of the 1931 convention was a visit to the Jefferson



St. Louis Club officers for 1952-53: Seated (l. to r.): Emmet Sudhoff, second vice-president; Bernard Meyer, president; Robert Heinrich, first vice-president. Standing (l. to r.): Joseph Borgman, assistant secretary; Joseph Otterbach, treasurer, and William B. Chase, secretary

First president of the St. Louis Club, George Ortleb, now partially blind at the age of 76, expects to welcome his Craftsmen friends in room at the Jefferson during the convention. Inventor of the Ortleb ink fountain agitator, he was U.S. Deputy Public Printer, 1934-41

Memorial which houses the 1,943 gifts presented to Colonel Lindbergh in honor of his solo flight across the Atlantic.

The club was first organized in 1920 under the direction of Sam C. Alexander. A group including Alexander, Wm. B. Chase, Fred H. Jones, Val Krapp, George Newton, Wm. A. Norton, George Ortleb and Henry C. Steinmeyer held several meetings to formulate organization plans.

The actual inception of the club was September 25, 1920, when Charles Walden, acting as temporary chairman, conducted an organization meeting. Officers elected were George Ortleb, president; Fred H. Jones, vice-president; Wm. A. Norton, secretary, and Val Krapp, treasurer. The Board of Governors elected were J. C. McNamara, Wm. B. Chase, Henry C. Steinmeyer, Vince Kuelker, A. G. Williamson, H. H. Chapline.

The charter was received the following day, September 26, the St. Louis Club being the thirteenth in the International organization. By January, 1921, as many as 155 members and guests were attending meetings.

The first by-laws and constitution were written by Wm. B. Chase, George J. Newton, A. H. Brownser, J. C. Mc-Namara and Robert Hicks.

Some of the charter members and many of its past presidents are still active in the club's affairs. There are many men with 25 years of continuous membership who hold life memberships.

The St. Louis group has been unusual in its interest and activity. In the years 1930, 1933 and 1937 the club was host to the Mississippi District Conference. The Eighth District Conference was held in the city in 1940.

Printing Week Observance Is Good Promotion for Craftsmen

Benjamin Franklin opens the door . . . for promoting the printing business in your community.

Printing Week was originally designed as a toast to the memory of that early and pre-eminent Printer-Statesman. The 1953 observance can honor his name, and in so doing let some of his glory reflect upon the present-day practitioners of the ancient and honorable craft.

Although other groups in the industry take part, promotion by members of the International Association of Printing House Craftsmen has given it unusual impetus toward the realization of its aims. Printing Week is intended to stimulate interest and arouse a more understanding appreciation of the importance of the gigantic graphic arts industry.

Ferd Voiland, Jr., as Printing Week chairman, is urging all members of the association to get on the bandwagon. He will be at the St. Louis convention with display copies of the new Manual of Procedure. He will also speak at the Printing Week Clinic along with other important figures in the planning of the annual observance: A. R. Tommasini of Los Angeles, Morris H. Reaves of the Government Printing Office, and Darrel J. Taylor of Seattle, Washington.

These men will discuss various aspects of the week, and will explain the use of aids which will be furnished local chairmen. These detailed aids have been of great assistance in increasing the effectiveness of local programs. If each club delegation will take home all the enthusiasm generated at the clinic, and

Ferd Voiland, Jr., of Topeka, state printer of Kansas, is general chairman for Printing Week, 1953, for International Association of Printing House Craftsmen. He is one of the speakers at St. Louis convention, Aug. 10-13

then make use of all the aids, there is no reason why the 1953 observance cannot top the effectiveness of even this year's great program.

The stamp contest and the poster contest have both been "babies" of the Craftsmen and have contributed a great deal to the effectiveness of the promotion. This year a record 74 entries have been received in the stamp contest from all parts of the United States, Hawaii and Canada.

Mr. Voiland has appointed an outstanding committee of industry leaders to judge the large group of entries. The judges include Archie J. Fay, president of the National Association of Photo-Lithographers; William H. Walters, president of the Lithographers National Association, and Arthur A. Wetzel, president of Printing Industry of America.

There are so many top-notch designs, it was announced, that it will be difficult to select one good one over others which are also excellent. The winning design will be the official emblem of 1953 Printing Week. It will be reproduced for use in publicizing the event. Awards to the winners will be made at the St. Louis convention.

The poster contest closed for entries on June 30, and judging of these will also take place prior to the convention, at which time the awards will be presented. Copies of the winning poster will be distributed to local clubs.

The International committee has made provision for a working kit which will be sent to every club sponsoring an observance of Printing Week. Besides the manual of procedure and poster already mentioned, the kit will contain numerous other aids to successful planning. A sample kit will be on display in the convention hall.

Radio and spot announcement material will be ready for use in local promotions. Copy for the announcements has been prepared by radio professionals, assuring acceptance of all stations' co-operation with club committees.

A newspaper clip sheet with an abundance of practical news stories suitable for publication in daily and weekly newspapers is in preparation.

Nearly every sponsoring committee has been embarrassed at times in trying to find accurate information suitable for presentation before business or student groups. To fill this need, a "Library of Prepared Talks" has been compiled, consisting of speeches which have been delivered before various audiences by outstanding Craftsmen and prominent printing industry leaders.

Should a local committee chairman be called upon to schedule a speaker for a talk to a civic club, high school, or other organized group during Printing Week, he may draw upon the resources provided in this "library."

A 7 ribute to Achievement

Let's again give credit where credit is due—to the hardworking District Representatives, who spend their own time and effort (and cash) in behalf of the local Craftsmen clubs, holding them together, organizing new groups of Craftsmen—keeping the clubs alive and alert. The work is plentiful; the glory and acclaim, little.

This year the fifteen District Representatives pictured herewith were named to select the recipient of THE INLAND PRINTER "Oscar" for the most outstanding Printing House

Craftsman of 1952. The "Oscar" is a cast bronze bas relief plaque of Benjamin Franklin, with an inscriptional plate suitably engraved. (See page 54 for photo of the plaque.) It is the hope of THE INLAND PRINTER that this annual award will furnish an incentive to those in the Craftsman movement, and will benefit the graphic arts as a whole. No panel of judges seemed more fitting than the District Representatives, men who are deeply interested in and intimately acquainted with the ideals of the Craftsman.

JAMES T. McGowan (First District) by now is entitled to regard himself as an old-timer. He joined Carter, Rice & Co., wholesale paper merchants 34 years ago. First he served in the Boston office, then in Providence, where he is now located as manager of the company. Jim has been on the membership roll of the Providence Club since 1926. Through the years since then he has been active in promoting the club's welfare. The members elected him secretary and vice-president, then gave themselves the privilege of working under his presidency through 1946 and 1947. He has served on the Board of Governors for 20 years. Recently, he started another three-year term. Jim is a member of many trade associations and civic clubs. His daughter is a college junior.

HENRY A. SCHNEIDER (Second District) served on the cost and accounting staff of the New York Employing Printers Association before he joined Charles Francis Press, Inc., in October, 1925. There he is corporate secretary and controller and has charge of production and the editorial development division. He has been president and first vice-president of the New York Club, deputy district and district representative. His services for the International have included deputy chairmanship of the Constitution and By-Laws Committee, and membership on the Redistricting, Public Relations and Engraving Manual Committees. He attended Columbia and New York Universities. As a charter member and first president he helped to launch the Printing Accountants Club of New York. He was a charter member of the Young Printing Executives Club of New York and served a term as its president. Recipient of the Navigators' 1950 Service to Industry Award, Henry



James T. McGowan (1st)



Henry A. Schneider (2nd)



Don Runge (3rd)

is a director of the New York School for Printers Apprentices and on the advisory board of the New York School of Printing. He is also a member of New York's Printing Week task committee. When he finds time to go home from his business and other graphic arts affairs, he heads for Great Neck, L. I.

DONALD F. RUNGE (Third District) inserted in his thumb-nail sketch of who and what he is, a bit of information that makes this writer's swivel chair feel like a hard settee in a prison cell. Don wrote: "Hobbies: farming, chickens, ducks, geese, potatoes." The soil where the feathered flocks roam and the potatoes grow in the cool underground lies somewhere near Ottawa, where Farmer Don is also a printer. Now 37, on the sunny side of 40, Don started learning the printing business when he was 17. His training school was the composing room in the plant his late father founded, the Runge Press, Ltd. Today, as vice-president and plant manager, Don and an older brother are carrying on the business for their father's estate. Printer-Farmer Runge

is a charter member and a past president of the Ottawa Club. He's married and has four children.

JOHN L. OSIAS (Fourth District) was at one time president of the Richmond Club. For the past 20 years he has been manager of the Richmond, Va., branch of the Interchemical Corporation's Printing Ink Division.

JOHN M. MOREHOUSE (Fifth District) is Cleveland home district office manager for the Harris-Seybold Co. He is responsible for sales of the company's rotary lithographic and letterpresses, power paper cutters, related equipment and supplies in eastern Ohio, parts of Pennsylvania, and western New York State. John is well known through the Midwest, where he was a graphic arts representative for 11 years before he joined Harris-Seybold in 1948. He is much in demand as a speaker who enlivens club meetings in the Middle West and South. John has found time to lend his aid in the organization of Craftsmen's clubs in his own and surrounding districts. He organized the first Printers Supplymen's Guild in the Cleveland area and has been president of this new group since early this year. Mr. and Mrs. Morehouse and their two sons reside in Rocky River, Cleveland suburb.

FIELDING A. UTZ (Sixth District) has been an active member of the Milwaukee Club for the past 17 years. After a long period of helpful activity with the International, he is now on the home stretch of his final year as Sixth District representative. He is president of the Milwaukee Printers Roller Co., which he joined 33 years ago after World War I service with the 107th Engineers of the 32nd Division. Mr.



John Osias (4th)



John Morehouse (5th)



Fielding Utz (6th)





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Ted Brown (9th)



Jos. McConnaughey, Jr. (7th)

Utz served the company in various capacities before he became president 16 years ago. Earl Ellis, Western States Envelope Co., will be recommended to succeed Mr. Utz as Sixth District representative.

JOSEPH McCONNAUGHEY, Jr. (Seventh District) was born 40 years ago in Lenoir, N. C., got his college education first in Virginia and later at Georgia Tech. He was a sales representative for the Whiting Paper Co. from 1934 to 1938. Then he joined Harris-Seybold Co. and was associated with its Atlanta, Ga., office until 1941. He was a United States Air Force pilot from 1942 to 1945. In 1946, the year he married Kathrine L. Carter, he became Harris-Seybold branch manager. He has been Southern District manager since 1948. Mr. McConnaughey is a member of the Atlanta Club, Printing Industry of America, First Presbyterian Church in Atlanta, American Legion, and the Masonic order. He first served through the 1947-48 year. He was elected to that office again in 1951 and re-elected for the 1952-53 term.

ROYCE C. KENT (Eighth District), still comfortably short on years-fewer than 40-but long on graphic arts experience, is assistant superintendent of the Omaha plant of Bemis Brothers Bag Co., where his chief activities include purchasing and plant maintenance. As a youngster in his home town of Logan, Iowa, Royce got his first training as a third-generation man in a weekly newspaper plant founded by his grandfather and, in Royce's time, run by his father. Later, he expanded his knowledge by studying cost ac-counting and electrical engineering. He is a two-term past president of the Omaha Club and has put in four terms on its board. The St. Louis convention will be the sixth he has attended. At the Boston convention he was on the Redistricting Committee. He is starting his third year as representative for the Eighth District.

TED BROWN (Ninth District). Ted is a charter member of the Oklahoma City Club. For four years he handled the club's secretarial affairs efficiently, and he has devoted much time to committee work. Ted hails from Dallas, Tex.,

where he started his apprenticeship in the Dorsey Co. bindery 30 years ago. Six years later he switched to Oklahoma City and took charge of Western Bank and Office Supply's ruling department and general bindery work. In 1946 Ted bought the Western Bindery Co., a trade bookbinding house doing general binding and ruling for customers in the Oklahoma City and State area. Still going forward, Ted recently expanded his company as the Western Bindery Printing and Lithographing Co. His plant now turns out commercial letterpress and litho work as well as binding.

KENNETH COMFORT (Tenth District) has been in printing for the past 18 years. Over the past 14 years he has owned Pilot Press, a typical small job plant doing form work, but specializing in dance programs for college and high school fraternities. He joined the Seattle Club in 1946, became vice-president a year

later, and president in 1948. This past year marked his entry into the official family of the Pacific Society of Printing House Craftsmen. He was named second vice-president. Now he is first vicepresident, to which office he was advanced at the recent conference in Vancouver, B.C. During the past year, he served on the International's Public Relations Committee. As Tenth District representative, he visited clubs in Portland, Ore., Vancouver and Victoria, B. C. No new clubs were set up in his district this past year, but an April district meeting was attended by 280 Craftsmen and their ladies. Ken hopes to stage a district meeting each year from now on.

EDWARD STRONG (Eleventh District) has for a long time been gathering knowledge worth sharing. For a period of four decades, he has plied his craftsmanship for the California State Printing Plant, where he now serves as foreman of the composing room. He is a past president of the Sacramento Club and of the Pacific Society of Printing House Craftsmen. Still a member of the Sacramento Club, he also belongs to the Typographical Union and International Graphic Arts Education Association.

LEE FARMER (Twelfth District) has represented his district for the past three years. He reports that he has tendered his resignation because he wants to become an ambassador of good will. The background for such service is all there in Lee's record. He is in his thirtieth year as a valuable member of the Los Angeles Club. A charter member, he served on the (Turn to page 98)



Ken Comfort (10th)



Lee Farmer (12th)



Edward Strong (11th)



Herbert Threlfall (13th)



Harry E. Rice (14th)



Elmer Leach (At-Large)





NICK ROTONDE of the Leader-Republican-Herald commercial printing department, Gloversville, N. Y., leads the activities of Adirondack Club. Robert A. Laut of Albany is first vice-president of the club and Anthony J. Niemczyk is second vice-president. The secretary is Thomas Reali and Steve Vitek of Gloversville is the treasurer.



JAMES J. McCARTHY of Composition Service Co. is head of Albany Capital District Club, N. Y. Vice-president Charles Gross, Jr. is with Journal Press, Ballston Spa. Financial secretary is James O'Brien, Printing Industry Assn., Albany. Recording secretary is Frank Trawinski of Williams Press, Albany. John J. O'Hagan, also of Williams Press, is treasurer.

1952 Album of Presidents

International Association of Printing House Craftsmen



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★ The Inland Printer is pleased to present this ninth annual album of local club presidents. The portraits are arranged alphabetically by clubs. A few biographies and photographs were not available at closing time.



J. R. WILHITE, top officer of the Albuquerque Club, also works for Ward Anderson Printing Co., Inc. First vice-president Charles Horr heads in at Albuquerque Publishing Co. Walter Lee, associated with Valliant Printing Co., is second vice-president. The secretary and treasurer of this club is W. M. Walling of the Albuquerque Public Schools.



JOE L. SELF, Atlanta Club's head, is a Lithoplates, Inc. man. Other officers: J. Earl Gardner, Artcraft Engraving; Sol Malkoff, Tucker-Castleberry Printing, vice-presidents; A. L. Lowasser, Ivan Allen-Marshall, treasurer; Ivan Allen-Marshall, treasurer; Bruce Browers, Superior Printing, recording secretary; and the membership secretary, John D. Hutcheson of the John H. Harland Co.



F. J. OGLEBAY was named to succeed Claude H. Eads as president of the Austin Club down in Texas. The club has only one vice-president. He is Adolph Aguren of Aguren Photo-Lith-Lab. In the secretarial slot is W. F. Thompson of the Austin American Statesman. Werner Jessen, of the Von Boockmann-Jones Co., is treasurer of the club.



HARRY J. HILGEMAN, Baltimore Club president, is connected with Reese Press. Roger B. T. Williams, Thomsen-Ellis Hutton Co., is first vice-president. Second "veep" is Nicholas C. Mueller, who is associated with Modern Linotypers, Inc. Samuel L. De Joise, Baltimore Graphic Arts Assn., is secretary, James T. Keating, Bingham Bros Co. is treasurer.



WILLIAM J. McFARLIN, JR. is a Daniels Printing Co. man now heading the Boston Club. Robert Pannier, representing New England Electrotype Co., is first vice-president, and second vice-president is Harry Faunce of Rumford Press, Merrill N. Friend, who hails from Spaulding-Moss Co., is the secretary and treasurer of the club in the Hub City.



J. S. CLARK of Interchemical Corp. Printing Ink Division, leads the Buffalo Club. He is assisted by Elmer C. Minnich, the Ellicott Press, vice-president; William Hodgson, with the Western Newspaper Union, secretary; and Rodney H. Orcut, Koehler Electrotype Co., treasurer. Buffalo Club president for the 1951-52 year was Albert C.



FRANK H. L. NEWNHAM, who is now president of the Calgary Club in Alberta, Canada, is a craftsman serving Commonwealth Press, Ltd. His predecessor was Charles A. French of Hickey & Jones. His vice-president is James Moulding, Proverbs The Printer. Larry B. Frederick of Albertan Publishing Co., Ltd., is secretary and treasurer.



JOHN F. AIKEN tops the list of Cape Town Club officers down in South Africa. President Aiken serves Cape Town Times, Ltd. Vice-president is John R. Kennedy, Evelyn Haddon, Ltd. Eric Gould of William Dawson & Sons was elected secretary-treasurer. E. J. Shephard served last year of the chief officer of the Cape Town Club.

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represents Newhouse represents Newhouse Paper, took over the Cedar Rapids Club gavel from Alvin Prucha. Ed. F. Pribyl is the first vice-president and James C. Foushee is second vice-president. He is with Stamats Publishing Co. Pete Todd, Service Press Co., is secretary, and Gordon Edward of Burgess & Edwards Co. handlas treasury matters. Co. handles treasury matters.



PAT HEIGHWAY, leader of the Central Illinois Club, works for Pantagraph Printing and Stationery Co. in the city of Bloomington. Serving with him are Alois M. Feldman of Feldman's Print Shop in Lincoln, who is vice-president, and Matthias F. Eckert, whose place of business is the Decatur Paper House in Decatur, III., is the secretary-



JAMES R. ANDERSON, Twentieth Century Press, Inc., is Chicago Club president. Vice-presidents are Floyd C. Larson, U. S. Navy Publication & Printing Office, Great Lakes, and Steve Sluka, Vogue Wright Studios. Secretary is Richard W. Fiedler, Central Typesetting & Electrotyping Co., and Lester Rayner. typing Co., and Lester Rayner, Rayner Lithographing Co. is treasurer of the club.



A. E. PRICE, sales manager of the Ander Chemical Co., is Cincinnati Club head, former vice-president and the program vice-president and the program chairman. Ohio State University grad, he was Navy Supply Corps lieutenant, World War II. The Cincinnati group's vice-presidents are Howard Keefe and Lou Croplis, and doubling as the secretary-treasurer Luther Engle.



RICHARD W. EPP, printing instructor, Polytechnic High School, Riverside, Calif., is president of the Citrus Belt Club, Ontario, Calif. Serving as vice-president is Sam Portal Laboratory. ter, Inland Printing & Engraving Co., San Bernardino. The secretary and treasurer is Joseph Hemsley, who is also associated with the Inland Printing & Engraving Co.



ART FIEBERT, serving Prompt Printing & Publishing Co., is at the top of the Cleveland Club office roster. His assistants are D. W. Stock of Lawrence Electrotype Co., W. Donn Barber, Adcraft Printing Co., vice-presidents; Edward T. Samuel, who has his own plant, secretary; and the new treasurer, Charles J. Schleich who works for the Tower Press, Inc.



CARL F. EMMENEGGER, SR., Columbus Club president, is associated with Federal Printing Co. So is the secretary, Charles Mick. Allen Childers, first vicepresident, represents the Ameri-can Education Press, Inc. Sec-ond vice-president, Roy Covert, is with the Columbus Citizen. Carl Stehling, treasurer of the Columbus Club, is with Shoe Corporation of America.



WALTER W. WHITTUM of WALTER W. WHITTUM of Walter Whittum, Inc., followed John V. Nelson as top officer of the Connecticut Valley Club. First Vice-President Gerald Remy is with Westfield News-Advertiser. John W. Fuller of Home City Electrotype Co. is second vice-president. Serving as secretary-treasurer is Earl F. Wood, associated with the Federal Land Bank.



WALTER W. SUMMEY, successor to B. P. Ridgway, leader of Dallas Club last year, keeps busy at Johnston Printing & Ad-vertising in his time-off from guiding the affairs of the deep-in-the-heart-of-Texas group. Vice-president is Clarence Akers, Egan Printing Company. Mike Evans, Evans Printing & Poster Company, is treasurer of the Dallas Club.



LOREN E. ASKINS, now head of the Dayton Club, is with The Gebhart Folding Box Co. The vice-presidents are Robert Carpenter, Carpenter Printing Co., Springfield, Gordon Rhode of Reynolds & Reynolds. Howard Massman, principal of the Parker Co-operative High School, Dayton, is secretary. Treasurer Carl Harner is associated with Egry Register.



HAROLD JOHNSON, head man of Dos Moines Club, shares his knowledge with shares his knowledge with Cowles Magazines. Vice-presi-dents are Robert Spry, Mere-dith Publishing Co., Floyd Reynolds of Western News-paper Union; Pete Manno, Tension Envelope Co. Donald Schreiner of Jacobsen Linotype is secretary. Cliff Bunder, Direct Advertising, is treasurer.



HARRY B. FRIEDENBERG is HARRY B. FRIEDENBERG is top officer, Detroit Club. He is general superintendent, Safran Printing Co. Vice-presidents: Joe Piper of Michigan Typesetting Co., Earl J. Westhoff, with American Mailers & Binders. Secretary: Harold Ingham of Congress Electrotype Co. Treasurer: A. Ted Annen, as-sociated with Shelby Photo Engavers Co.







ALEC ABERNETHY, charter member, is now chief officer of Duluth-Superior Club. Last year the president was Howard W. Bakke. Alec is proprietor of the Interstate Engraving Co. Vice-president of this club, Oscar Romundstadt, is employed by Steele-Lounsberry Co. George Maske, the treasurer, is with Marshall-Wells Co. in Duluth.



HARRY A. SIMS, co-owner of the West Coast Printing Co., Oakland, Calif., is the new president of the East Bay Club. Jack W. Greenwood, co-owner of Greenwood Printers, Ltd., Oakland, is first vice-president. Fred B. Brooks of Oakland Pressmen's Union, is secretary-manager, while William A. Kitto, co-owner of Pacific Rotoprint, is treasurer.



GEORGE A. BERRY, who manages Co-op Press, Ltd., is leader of the Edmonton Club, Edmonton, Alberta, Canada. Vice-president Art Brotheridge is manager of Barber-Ellis of Alberta, Ltd. Murray Godson is treasurer. He is the manager of Metropolitan Printing Co., Ltd. Allen Casker, secretary of the club, is an estimator for Commercial Printers, Ltd.



VERNON L. GARDNER succeeded William Yaeger as Erie Club head and was president-elect of the Rochester Club before going to Erie, He's with the Erie Printing Co., Inc. Vice-president Gilbert W. Knepper is with Mitchell & Knepper Advertising Co. James E. Tait, Keystone Electrotyping Co., is treasurer; Claire L. Merritt is secretary.

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LOUIS E. WADE, who operates an advertising agency under his name, is president of the Fort Wayne Club, whose vice-presidents now are Ed deBeaumont, Fort Wayne Typesetting Co., Wesley Johnson, of Butler Paper Co. Herbert W. Schabacher, Wm. Didier & Sons, is secretary and the treasurer is Dayle Meyers of Fort Wayne Engraving Co.



ALVIN W. MOSLEY, former secretary-treasurer and active on several committees, is now president of the Fort Worth Club. He is associated with Branch Smith Publishing Co. Vice-president of this Texas group is D. F. Motheral, who serves the F. L. Motheral Co. Doubling as treasurer and secretary is C. V. Ferguson of Olmsted Kirk Co.



WILLIAM L. MEYER, highest officer, Grand Rapids Club is an A. P. Johnson Co. man. Melvin McCauley, Jaqua Co., and Edward (Spike) Konnoelje of Wolverine Electrotype serve as vice-presidents. Graham Paper's Jule Weston handles the minutes. Henry Wagoner, retired, is treasurer, and is assisted by Robert Bower of Quimby-Walstrom Paper Co.



JOSEPH H. WRIGHT guides the affairs of the Hamilton Club in Canada and works for the McDonald Printing Co., Inc. Assisting him are vice-presidents Herbert E. Wilkes of Fairclough Printing, Earl Wallwin, Sinclair & Valentine: Treasurer Al. Tyldsley of H. Barnard Stamp & Stencil Co. Secretary George A. Bidgood of Kraft Containers.



OLIVER F. JOHNSON, Bond Press, Inc., Hartford, Conn., is first officer of the Hartford Club of Printing House Craftsmen. Vice-president is C. Watson Cheney of the Watson Cheney Photoengraving Co., Wethersfield; secretary, Haige J. Garabedian, Graphic Arts Trade Association, and S. Philip Hallgren, Connecticut Life Insurance.



ARTHUR K. SCHOFIELD of Honolulu Paper Co., Ltd., follows Frank White as custodian of the Honolulu Club gavel. Leslie B. Osberg of the American Factors, Ltd., is this club's vice-president. The group in Hawaii named as its secretary Charles C. McCleary of the Advertising Publishing Co., Ltd. Treasurer Grove A. Day represents the University of Hawaii.



WALLACE VAN HOUTEN, proprietor, Houston Tradetypers, is head of the Houston Club and Leo Anders, owner of the Garret Printing Co., is vice-president, Wm. J. Thrasher is the secretary-treasurer. He is associated with Maverick-Clarke Printing Co. As head of this Lone Star State group, Wallace Van Houten succeeded Mervin N. Cole.



STEPHEN F. HOPKINS, Indianapolis Club leader, is associated with Spaulding Typesetting Co. First vice-president John G. Leech is with Century Paper Co. Corwin C. Swift, the second veep, is with Samuel Bingham's Son Roller Co. Sentinel Printing's Ural A. Fisher is secretary, and Alvin B. Dorr of Shumate, Inc. is the club's treasurer.



ALFRED CHARLES RIFE, the art director for the H. & W. B. Drew Co., is head officer of Jacksonville Club in Florida. Serving as first vice-president is Sam Grimes, Respess-Grimes Engraving Co. Stanley Murphy, with C. H. Brown Co., was named second vice-president. Adam Brut, who is associated with Young & Selden, is the secretary-treasurer.

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FRANK STEINMAN, Kansas City Club president, is connected with Bruce B. Brewer & Co. Les Gibbs, first vice-president, is on Western Auto Supply's staff. Second vice-president is Vern Chapman, serving Associated Publications. Ben Saunders of Inter-Collegiate Press, is treasurer. A. Lloyd Siebert, McKinley-Miller Printing Service, Inc., is secretary.



WILLIAM J. ODING of Capital Photo Engravers, is the new leader of the Lansing, Michigan, Club. His vice-presidents are Charles L. Hilleary of Franklin De Kleine company, and Milton Gates, Jr., of Lansing Colorplate. Max B. Loomis, an instructor in the Boys Vocational School, is secretary. Treasurer is Walter Kipke of Speaker Hines.



DR. WILLIAM C. WALKER heads Lehigh Valley Club, representing National Printing Ink Research Institute, Lehigh University. Vice-presidents are Warren R. Adams of Eastern High School and Frederick A. Woerner of Reading. H. Leslie Varley, Mack Printing Co., Easton, is secretary; Robert K. Kirchhofer, Industrial Engraving Co., treasurer.



RAY CORRELL is the president of the London Club in London, Ontario, Canada. He serves Wright Litho Co., Ltd. Milt Knowles of Knowles Litho is first-vice president. Keith Jones of Jones Box & Label is the second vice-president. Another Jones, Bud, of H. J. Jones Co., Ltd. is secretary and the treasurer is William Banfield, A. Talbot & Co., Ltd.



CYRIL C. STANLEY, now leader of the Los Angeles Club, is associated with Lithographers Plate Service. First and second vice-presidents, respectively, and also respectfully, are Fred W. Lawton of Zenith Printing, and Rod Freeman of Lid Printers, Inc. Isadore Margolin, Rasking Printing, is treasurer, and the secretary is Leland Scott.



JOSEPH BABEY, JR., president of the Louisville Club, hails from International Printing Ink Co. Also serving as officers are two C. T. Dearing Printing Co. men: J. M. Cunningham, vice-president, and Andrew Feldman, who is the treasurer. Secretary of the Louisville Club is LaRoy Beckman, who is a member of the staff of the Miller Paper Co.



AL ROSENSTEIN was the choice of Memphis Club members for president to succeed J. E. Galbreath. Al represents Alco Reproductions. J. E. Galbreath is now first vice-president. He's with S. C. Toof and Co. The second vice-president is Buddy Wilson, Chisca Print Shop. S. S. Ritter, retired from business, acts as secretary and treasurer.



L. E. PETERSEN, now carrying on where Don M. Nixon left off as Michiana Club's head man, hails from the Petersen Printing Corp., South Bend, Ind. George Priebe, Mossberg & Co., Kenneth Armel, Mishawaka High School, vice-presidents. Don F. Lynch, South Bend Engraving & Electrotyping, seretary, Joseph B. Osthimer, Ranger Cook, Inc., is treasurer.



GILBERT R. LaVESSER of Bookcraft, Inc., is Milwaukee-Racine gavel man. Assisting him are: Robert Konsin of Western Printing & Litho, first vice-president; H. W. Brooks, Badger Carton Co., second-vice president; Ward Weber, Weber Printing, secretary; Cliff Helbert, Marquette Press, financial secretary; David F. Olson, Dorsey, Inc., treasurer.



EDWARD N. MJOS is new head man of the Minneapolis Club. Ed is associated with A. J. Dahl Co., general book manufacturing house established in 1883. Other leaders of the Minneapolis group are the vice-president, Al Barnes of the Barnes Printing Co., and the secretary-treasurer, John B. Engstrom, who is connected with Miller Publishing Co.



BERNARD L. ROCHFORD top officer, Montreal Club, is connected with Gazette Printing Co., Ltd. Vice-presidents are R. S. Orser, Sears Ltd.; Alfred Bellotti, McLean Brothers; Harry Skinner, Lawson Litho & Folding Box Co., Ltd. Secretarytreasurer: C. J. Tomalty, E. S. Wray, photo litho. Recording secretary: J. Gratton, Donald Gratton, paper ruler.





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W. McDONALD HILL, since June president of the Nashville Club, is associated with the Methodist Publishing House in that city. Elected to assist him were Alfred Cavender of Marshall & Bruce Co., first vice-president; Ben Shields of Ambrose Printing Co., second vice-president; and George F. Jones of Samuel Bingham's Son Mfg. Co., secretary-treasurer.



JACK ABELOWITZ, Lasky Co., is leader of the Newark Club in New Jersey. Louis Pasquale of Wood-Regan Instrument Co. in Nutley was named first vice-president. George Kedersha of Gaetjens, Berger & Wirth in Dodgertown is second vice-president. Snell Press man John C. Dey is secretary and John C. O'Connor, William Patrick Co., handles financial affairs.



EPHROM J. DAVIDSON, heading the list of officers of the New Haven Club in the Nutmeg State is associated with M. H. Davidson Co. in New Haven. His vice-president is J. H. Callihan of Sinclair and Valentine's New Haven office. As secretary and treasurer of the club the members elected Harry Kenes of Wilson J. Lee Co., Orange, Conn.



SAM H. FITZPATRICK, Press of H. N. Cornay, is the 1952 president of the New Orleans Club. Warren A Forstall of The Ad Shop, is vice-president, John W. Roberts of N. O. Public Service Inc. is secretary, while treasurer is E. T. Anderson of Fulton Bag & Cotton Mills. The New Orleans group is one of the newly organized clubs this year.



EDWARD C. SANNA of Arco Manifolding is the New York Club president. Ed Blank, Rogers-Kellogg-Stillson and Harry Flowers of Flowers Color Photo Composing Laboratory, are the vice-presidents. The secretary is Charles B. Smith, Brooklyn Eagle Press. David R. Perazzo of C. J. O'Brien, Inc., was elected to serve the New York Club as treasurer.



HAROLD L. DOBSON, vicepresident, Semco Color Press, now heads the Oklahoma City Club. Other officers are: vicepresidents, Bill Covington, Western Newspaper Union; Paul Bennett, Semco Color Press, and James Pitts of Dorsey-Douglas, Inc.; secretary, Byron Smith, Mike Bryan Office Supply Co.; treasurer, Clayton Barnwell of Dorsey-Douglas.



W. J. WHITMORE, who is head officer of the Omaha Club, is on the staff of Paramount Paper Products Co. Joe Stainer was president last year. Morrie Ingram, Guarantee Mutual Life Insurance Co., and Richard Mauon, of the Unionist, serve as vice-presidents. Nebraska Electrotype's G. B. Steinbauer is secretary, and W. J. Scott, retired, is secretary.



MILTON E. JOHNSON, who owns and operates the Santa Ana Engraving in Santa Ana, California, is the president of the Orange County Club of Printing House Craftsmen in that city. The secretary of this club is Lloyd Rose. He is an instructor on the staff of the high school in Anaheim, Calif. Secretary Rose is a resident of Anaheim.



G. H. NICHOLDS of Nicholds Press, Ltd., tops the list of Ottawa Club officers. N. F. Stuart of Bomac Electrotype Co., Ltd., first vice-president; R. Lindsay, Nicholds Press, second vicepresident; J. J. Keegan, Canadian Bank Note Co., Ltd., is the secretary-treasurer. Last year W. A. Plummer served as the president of the Ottawa Craftsmen Club.



WALTER B. MORAWSKI, head of Philadelphia Club, is partner in North American Composition Co. Quaker City members elected Walter Scarborough to serve as vice-president. He represents Cuneo Eastern Press. Wm. T. Holdsworth of National Typesetting Corp. is secretary, and David H. Hopkins of the Royal Electrotype Company is the club treasurer.



FRED G. SNYDER, Phoenix Club president, is associated with Phoenix Indian School. Vice-presidents of this club are Larry Digges of the Maricopa Printers, and Steve Szoradi of Desert Lithograph Co. A Bower Printing Co. man, Thomas Parker, is secretary, and thy treasurer is Cloyd Harper, whose place of business is the Andy Chuka Print Shop.



GEORGE A. SCHWEIGER is head man of the Pittsburgh Club. George's place of business is the Colonial Press, Inc. His vice-presidents are Neyhart Printing's Robert M. Edgar and Service Electrotyping man William H. Joel. Secretarial work is done by M. F. McGrew, Wm. G. Johnston Co., and Harry E. Loughry of American Type Founders is treasurer.

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HAROLD WILLIMONT, who works for the Oregon Journal, succeeded George C. Mackie in the Portland Club's top spot. Rounding out the list of officers who serve this group of Oregonians are Carl George, who was elected vice-president, and Secretary J. Henry Willis. Carl is with George & Son Grinding, J. Henry is with Western Newspaper Union.

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ALFRED F. BELLUCHE, elected Providence Club president to follow Wilhelm Dallinger, is with New England Electrotype. Narragansett Litho's Raymond H. Hall is first vice-president. Sitting in the second vice-presidential slot now is Robert Stand of Livermore & Knight. Edward J. Flanagan of Oxford Press does the secretarial work for the club.



RAY BARTON has taken over the leadership of the Regina, Saskatchewan, Club of Craftsmen from H. Ingham, 1951 president. Other officers include the following: Vice-president, A. W. Smith; secretarytreasurer, L. A. Joyal; publicity commission chairman, A. G. Turner; membership chairman, J. G. Forster; education chairman, H. Ingham.



WALLACE JONES was chosen to succeed Francis M. Vaughan as president of Richmond (Va.) Club. The new president is associated with Lewis Printing Co. Firs? and second vice-presidents, respectively, are Marion H. Jones of Everett Waddey Co. and Ralph Vogel of Baurhman Co. H. E. Rees of L. H. Jenkins, Inc., was named secretary-treasurer.



WILLIAM B. BIRACREE, JR. is Rochester (N. Y.) Clubman succeeding President Harry L. Smith, Jr. Bill is with the Leo Hart Company. A. Norman Clement, Board of Education, and Reginald Adams, General Motors Delco Appliance Division, are vice-presidents. Jack Butler of Paddock Press, serves as secretary-treasurer of the Rochester group.



WALTER B. HOHENADEL of Rochelle, Ill., handles the gavel for the Rock River Valley Club. Serving with him are First Vice-President Everett E. Hannan of Shaw Printing Co. in Dixon, Ill.; Second Vice-President Walter Strong of Beloit Daily News in Beloit, Wis., and Secretary-Treasurer Fred McCloskey of Franklin Associates in Rockford, Illinois.



ALLAN RANDALL presides over the Sacramento Club's busy affairs. He followed Harley C. Raymond. Allan is a California State Printing Office Craftsman. His right and left bowers in the club are Haskell Berry, vice-president, who has his own trade plant, and James E. Kiesling, secretary-treasurer, who serves Zellerbach Paper Co.



J. B. ROBINSON, better known as Jimmie, was chosen by San Antonio Club members to serve as their leader. He is with the Southwestern Engraving Co. Also on the club's roster are Vice-President George C. Stowitts of the American Printers, and Secretary-Treasurer J. E. McClain, who is executive secretary, Printing Industry of San Antonio.



ROBERT W. EATON of Eaton Stationery & Printing, Burbank, heads the San Fernando Valley Club in California. North Hollywood man, Jack Elliott of Elliott Printing, is first vice-president; Carl Schultz, Carl Schultz Printing, Van Nuys, second vice-president. Secretary, Clyde Eddo, North Hollywood Printing; treasurer, LeRoy Merget, Merget Printing.



HERMAN SCHUNTER, leading man of the San Francisco Club, is with W. P. Fuller Co. Louis Hinz, James H. Barry Co., and Les Lloyd, MacKenzie & Harris, handle vice-presidential work. Harry Mann, California Litho Plate Co., is secretary-treasurer. Retiring Secretary Kielberg says getting Herman's pix was like pulling teeth. Even so, the pix looks painless.



TOM WEIR, who is the new top officer of the Santa Barbara Club, succeeding Maynard T. Male, is associated with the University of California, Santa Barbara College, and so is John Butler the club's secretary and treasurer. The club has only one vice-president. He is Karl Kepler. Karl is connected with the Santa Barbara News-Press.



BERT A. RAYMOND, University Printing Co., succeeded Bert Hagg as Seattle Club top officer. Other officers: Harry Fogleberg, Western Engraving Co., first vice-president; Darrell Taylor, Frayn Printing Co., second vice-president, and Sherrel Braden of Pacific Printers Supply, who serves the club as secretary and treasurer.







BERNARD C. MEYER, now gavel engineer for St. Louis Club, accepted it from J. Denter Rink, former president. On the job with the new leader are: Vice-presidents Robert A. Heinrich, Shop Towel Service Co., and Emmett Sudhoff, of McCutcheon Bros. Ink Co.; secretary, William B. Chase, retired; treasurer, Joseph A. Ottersbach, Buxton & Skinner.



VINCENT D. KASSUBE, who now leads the Saint Paul Club's officer list, represents the Webb Publishing Co. The vice-president, Winfield Winquist, is with the Consolidated Printing Ink Co. Another Webb Publishing man, Francis E. Ruoff, is secretary, and the treasurer is Raymond C. Kelly of the International Chemical Corporation's Printing Ink Division.



PHIL OBENCHAIN, representing Cline Advertising Service, Inc., leads the, Southwest Idaho Club in Boise. He is assisted by Al Schussler of Cline Advertising Service and Dan Neeley of Syms-York Co., vice-presidents, and by Fran Bark, who doubles as secretary and treasurer. His on-the-job craftsmanship is done for the Syms-York Company.



DONALD CHRISTIE, a Schiefer Decal man, is first officer of the Syracuse Club. William Grier, first vice-president, is connected with Finkler-Martin, Inc. David Roberts, second vice-president, is with Central City Electrotype Co., Inc. Garrett Company's J. J. McCarthy, Jr. was chosen secretary, and the treasurer is Charles Smith of Salina Press,

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MORGAN F. BROOKE, of Libbey-Owens-Ford Glass Co. heads the Toledo Club, whose other officers are: first vice-president, C. A. Lawrence, Paper Merchants Inc.; second vice-president Carl Ramlow, Central Ohio Paper Co.; secretary, Alvin P. Grau, Seidel-Farris, Inc.; and treasurer, Glenn F. Horton of the Toledo Scale Co.



ANDRE P. HUGUES, top officer of the Topeka Club, was born in France and now manages the printing department of Harry Turner & Associates, advertising agency. Dorman Granger, Granger Flexi-Plate Co. proprietor, is a vice-president. So is Walter Fitts of Kansas State Printing Plant. Secretary-treasurer Les Bond is with Midwestern Paper Co.



H. A. ELLAM is president of Toronto Club and Rolph-Clark-Stone litho super. Vice-presidents are George Sawyers of Canada Metal Co., Ltd., and Clifford Hawes, chief instructor in school of Graphic Arts, Ryerson Institute of Technology. Gordon Croft of Robert D. Croft, Ltd. is secretary and Edward Adair, treasurer, is with Davis & Henderson, Ltd.



JOSEPH L. FURSMAN, leading Utica District Club, is employed by J. and F. B. Garrett Co. Others elected at the June clambake: Francis R. Brady, with Y. C. Peters Printing, G. Stuart Seaman, New Hartford Printing Company, vice-presidents; Lawrence J. Barrett, Widtman Press, secretary; J. LeRoy Bingel, Curtis 1000, Inc., is the treasurer.



REG S. MILLEY, elected head of the Vancouver Club, is employed by Bindon's, Ltd. Joe Hayden, Columbia Paper Co., is vice-president, and Tom Cain of Clarke & Stuart Co. is secretary-treasurer. George Paone of National Paper Box, Ltd., is the recording secretary. The immediate past president is Ray F. Phillips of Ward and Phillips, Ltd.



NORMAN P. McCONNELL of Acme Press Ltd., is the new president of the Victoria, British Columbia, Club. Jack Horne of Victoria Box & Paper Ltd., is the first vice-president. William Mooney of the Quality Press, Victoria, serves the Canadian group as secretary and treasurer. The retiring president is Fred O. Sutton of the Collison Paper Company, Ltd.



FRED W. BAUMANN, head man of the Washington (D. C.) Club, is on the staff of the Government Printing Office. Albert O. Luther, another GPO man, is treasurer. Herbert Gage, Bureau of Engraving and Printing, is second vice-president. First vice-president is James R. Goodman of Darby Printing Co. Secretary is Harold G. Crankshaw.



C. L. KLEIST, Inland Litho Plate Co., Waterloo, lowa, heads the Waterloo Club of Printing House Craftsmen. Serving with him as first and second vice-presidents respectively, Harold Knight, Stewart Simmons Co. and Harold Bills, Matt Parrott and Sons; secretary, Ward Cowles, East Waterloo High School, treasurer Lowell Tholman, Lincoln Press.



TED ANDREWS of Ted Andrews & Sons guides the Wichita Club with assists from the following officials: first vice-president, Elmer M. (Chick) Wentzel of Western Lithograph; second vice-president, Leland L. Jackman of Grit Printing Co; secretary, Leo G. Bujarski of McCormick-Armstrong; treasurer, G. W. Myerley, who represents the Wichita Beacon.

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VIC E. NUYTEN, for 25 years associated with Bulman Bros., now heading its planning department, succeeded Reg Rimmer as leader of the Winnipeg Club. Vic is a typographic layout specialist. His assistants in handling club matters are Vice-President Len Wimble, T. Eaton Co., Ltd., and Alf Stanier, Stovel-Advocate Press, secretary-treasurer.



RONALD S. DAVIS of the Davis Press, Inc. is leader of Worcester County (Mass.) Craftsmen. Charles E. Troy, American Optical Co., and Roy F. Dutcher, Buller- Deardon Paper Co., were elected vice-presidents. Treasurer: Francis W. Lapine, Worcester Engraving Co. Secretary: Elmer W. Haskell of Girls' Trade High School in Worcester.



PAUL F. OSBORN is George W. Wagner's successor as president of York Club. Paul is with the Osborn Printing Co. in Biglerville, Pa. Elected to serve as his official assistants were J. Joseph Strahler, Jr., first vice-president; Ralph F. Fry, second vice-president; Secretary Richard Schiding and E. R. Colegrove, who is the treasurer for the club.

How Craftsmen Emblem Originated

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The emblem of the International Association of Printing House Craftsmen was first adopted by the New York Club because of its historic connection with the printing crafts. The emblem is the combined coats of arms of Johann Fust and Peter Schoeffer, and was probably the first imprint ever appearing on a book printed from movable types.

This book was the great Psalter issued in Mainz, Germany, August 14, 1457, from the Fust and Schoeffer printing plant. It was a magnificent volume, printed in black and red type and profusely decorated with printed two-color ornamental initials. It was a folio volume 111/2 x 16 inches, printed in type about 40 point. Ten copies are still in existence.

The illustration above is a direct reproduction of the colophon from the famous book, the first to have a printed date, and the first to bear a printer's mark. Fust had foreclosed his mortgage on Johann Gutenberg, the inventor of the new process. In taking over the plant Fust placed a young printer, Peter Schoeffer in charge. Schoeffer married Fust's daughter and this is the explanation for the combining of the two coats of arms.

Today, the device is emblematic of fine craftsmanship as exemplified by the Craftsmen Association. Members are pledged to share knowledge and uphold fine, old traditions.





* Ask almost any lithographer, "Why do zinc and aluminum plates have to be grained?" The almost invariable reply will be, "So that you can carry enough water to make them print clean." If the same question, perhaps phrased in slightly more technical language, were to be addressed to a technical man connected with the lithographic industry, up until very recently he would have replied, as if by rote, "The function of grain is to increase the surface area of the plate, thereby permitting a greater volume of water to be carried on the plate."

Ever since lithography graduated from stone to zinc and aluminum, grain has been considered a necessarv evil. Its necessity was usually explained in this manner: The special type of stone used was porous and held water. In order to make metal behave in a similar manner, a roughened and perhaps porous surface could be created through the graining process. Although some attempts to use ungrained metal in these early days may have been made, they appear to have met with failure, and the use of grained plates became standard procedure.

Of course, it must be remembered that the same methods of transferring an image to the metal were used as had been previously used for stone. Crayon work required a very coarse grain to make possible the various degrees of shading characteristic of this type of work. Also, it was generally felt that a rather coarse grain, although not as coarse as needed for crayon work, was required for hand transfer plates. As the photomechanical process became more and more popular, albumin plates with somewhat finer grains were used, and as reverse, and later deep-etch, plates came along, these were made on metal which had been primarily grained for albumin surface image plates.

Many is the time I have heard platemakers say, "If they could only print the dots I have on that plate." as they examined a freshly made deep-etch or albumin plate. As a result, platemakers have tried time after time to use very fine grains in the hope that they could reduce or eliminate the distortion of dots caused by grain. Many shops succeeded in using very fine grains, whereas others never seemed to be able to do so. Generally, the reason that some did not find it possible to use the fine grains was that the pressmen claimed that they were not able to control the water on the press, and thus were not able to print without flooding the plate or running into a continual scumming condition.

Occasionally, one would find a reference to the effect of grain on the image portions of the plate. Such statements were mostly of a general nature and gave little or no indication as to the exact relationship which existed between the character of the grain and the ability of the image portions to take ink. Some thought that it played an important role in holding the image on albumin plates but could see no reason why it would have any effect on the image on a deep-etch plate. Others considered that grain had no effect whatever on the ability of an image to take ink. Apparently, nothing was definitely known about the relationship, if any existed, between the grain and the ink receptive areas of the plate.

In fact, it could be truthfully said that the only accurate information, which was or is available concerning grain, consists of photographs, either mental or actual, of grain structures which will work satisfactorily. Many men are also able to recognize on sight grain structures which will give trouble. Pits, scratches, and other such irregularities are known to cause trouble in the image areas as well as in the non-printing portions of the plate. But in all the years that grained plates have been used, there has never been developed a satisfactory means of describing the structure in terms which could be used to make sure that a grain would or would not be satisfactory for lithographic purposes.

One might think that there had been little or no effort put forth to attempt to investigate the problem. However, this is far from true. Many thousands of dollars have been spent in examining grain structure and in attempting to develop means of producing better and more uniform grains. And so many radically different types of equipment have been tried to produce satisfactory grains which would be less costly than those made by the standard graining machines. Wet sand blasting, various methods of dry sand-blasting, and a multitude of different types of chemical graining methods have been attempted. Although many have shown great promise, none has replaced the conventional method of graining with abrasives and marbles. And even with this method, the types of abrasives and marbles which are used vary widely from shop to shop.

In fact, so great is the variation in materials and methods used in regular grainers, and as a result the quality of the grains produced, that

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the Lithographic Technical Foundation carried on quite an extensive research project for a number of years. The results of this project were in the form of graining schedules which could be used, together with descriptions of abrasives and their properties, and other information which it considered to be pertinent to the production of grain structures considered satisfactory. Of course, the only means by which it could judge the quality of its work was on press performance.

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Since press performance has seemingly been the limiting factor in the degree of fineness which could be used, and, likewise, defects in grain structure are generally most apparent in such press testing, it would appear to be logical to use this method of evaluating both studies in conventional methods as well as the new developments. It would appear that there should be some means of determining just what the characteristics of a metal surface should be to work satisfactorily for lithographic purposes. This could hardly be determined by the above method alone.

It was only the introduction of bimetal and tri-metal plates which caused a number of investigators to discover that many of the assumptions which had been made previously in regard to the function of grain were based on questionable information. Since some of these plates were practically or completely grainless, one problem, which had given trouble when smooth or slick zinc or aluminum plates were used, was caused by the fact that on an offset press the rollers and dampeners are driven, at least in part, by the plate surface. The smooth multimetal plates did require more accurate roller setting, but they could be made to work.

Likewise, the use of these plates substantiated that claim, long made by the platemakers, that if there were no grain, the press could print the dots as they appear on the plate. In spite of the original idea that these plates were primarily intended for long run work, where zinc and aluminum plates would not be capable of finishing the edition, many lithographers found that the improvement in quality alone warranted the additional expense. Of course, the reason given that grain was not necessary, was that chromeplated or stainless steel was easier to keep in a desensitized condition than zinc or aluminum.

In retrospect, however, it now seems peculiar that in the late '30's one of the chief objections to the use

Answers to It's a Quiz

Here are the answers to the quiz on page 47. What is your score?

- 1. a or 90 per cent approximately.
- 2. Length of the manuscript and word count of the type selected.
- 3. Getting the right man on the right job.
- 4. True. Pull on some plates is almost 250 pounds.
- a or uneven color. Other answers apply in order listed.
- 6. d or 50. At first comps resented being "told what to do."
- 7. Advertising.
- 8. False. Such plates are now easily slipped on and off.
- 9. True.
- 10. Tag board—easier on the cutter blade.

of stainless steel deep-etch plates was the fact that it was necessary to grain them on both sides in order to make them lie flat. Since it was assumed that the plates must be grained, when just one side was done, they would curl so badly they could not be used. Why it was never discovered grain was unnecessary to keep the plate clean is a mystery.

Of course, considering all the work which has been done in the past on zinc and aluminum plates, especially in the study of grain and graining methods, it is still more of a mystery why it had not been discovered until recently that these plates, too, could be kept perfectly clean on the press even when they were completely grainless. In talking with a group of technical men at the recent meeting of the Technical Association of the Graphic Arts, this writer discovered that not only he but a number of others in that group had actually run either zinc or aluminum which had not been grained. No trouble had been encountered in keeping the plate clean in any instance. The only comment on this subject was that the dampeners seemed to get dirty more quickly. This could be expected as a natural result of carrying much less water, and seemed to be no more bothersome than when bimetal plates were run.

The only trouble this writer did encounter was the loss of one image. Otherwise, the plates printed images just as sharp and as well defined as any bi-metal plate. Tone values were slightly on the full side, apparently indicating that the whole dot as shown on the positive was printing. The color strength of the ink as transferred to the paper was so much greater that it was necessary to continually cut back the amount carried, and this was thought in the one case to be responsible for the plate going blind. An ink which had been considered to be a poor working one exhibited none of its poor working properties when run on a grainless plate.

Since this experiment was tried. a great number of offset prints have been studied. From this study it appears that grain in the image areas is responsible for the peculiar appearance of most offset work, and this is due only to a very small degree to the irregular or ragged shape of the dot formation. Its greatest effect is shown in the solid or near solid areas. Here the print itself has a grainy structure which corresponds exactly with the contours of the plate. The coarser the grain, the more pronounced this effect. To confirm further that this is caused by grain structure, a portion of a solid area can be stoned smooth and it will print several shades darker, since it will be printing with a uniform density across this area. It is this writer's opinion that it is this grainy appearance more than any other one factor which accounts for the "typical offset look" so often seen.

It would be unfair to end this discussion without pointing out that it is altogether possible that grainless plates could not have been run at the time the transition was made from stone to metal. It might not have been possible to run them even at the time deep-etch plates first became popular. Present day inks are much superior to those in use even at the later date. However, as far as desensitizing agents are concerned, the work described above made use of no unusual materials or techniques. Aluminum was the metal used, and only the gum remaining on the plate after the stencil had been scrubbed off protected the nonprinting areas.

Determine Grain Without Waste

A time-honored custom to determine the grain, is tearing a sheet to see which way the fibres go. Spoiling a sheet in this manner is not necessary. Try bending the sheet, first in one direction, then in the other. The sheet will offer more resistance when bent across the grain—The Centralite.

THE PRESSROOM

BY EUGENE ST. JOHN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Cut on Wood Out of Register

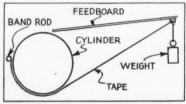
Can you give me any help on this problem? This three-corner letterhead (enclosed) was printed on a job cylinder press lengthwise, orange first, green second and black third. The stock (rag content bond) was curled down at the head and tail and was fairly wavy, which is bad on a job of this kind. When I put the job on, I developed a slight wrinkle at the tail end of the sheet on the end farthest from the grippers only, so I put the cylinder brush on fairly heavy. This seemed to eliminate the wrinkle, and all sheets printed straight on this end and registered. When I put the green form on, the head strip printed straight, but the bottom green strip printed short. It had a slight curve, even though I had the brush set the same as on the orange form, and the curve remained even with very little pressure. The plate itself was straight and would print straight on a flat sheet of paper. Plates were type high and were not warped. I tried releasing the brush, and also putting strips on the packing. I finally had to saw the green plate apart in two sections and twist each section to register. This solved the problem. All the sheets printed straight and registered. I can not understand why I had a twist on the green, a light form, and not on the orange a heavy form, with the same press setup. Is there anything I could have done to eliminate the curve without cutting the plate?

If you could have seasoned this paper either in a paper conditioning machine or by hanging batches up in clips or otherwise, you would have made a good start. When you started to print the first color with an over-all curl and waves in the edges parallel to the grippers, you invited a lot of trouble. It is difficult to make such paper hug the cylinder, as it must, to register. There is the change of dimensions in the sheet to be reckoned with, and that is at a right angle to the grippers as in this job, instead of parallel, which is approved practice.

The first mistake was to cut the letterheads from the large sheet so that the watermark is at a right angle to the top of the letterhead instead of parallel. This throws the machine direction to the grippers

when feeding the letterhead lengthwise. Thus, register would be likely to vary from the head to the foot of the letterhead where it must be held, because of a change in the sheet dimensions caused by atmospheric conditions.

Having started the job wrong, the problem was made more difficult by putting it on a press which has no means of ironing out an unlevel sheet after the grippers take it, except by using the brush. When a wavy and baggy sheet is fed on some other cylinder presses, it is possible to minimize loss of register by keeping the sheet in contact with the drawsheet all the way around. This is done by means of tape secured to the band rod and passed through a



Weight should be far enough back so that it misses reciprocating press bed if it falls

margin under the cylinder and through a staple driven in the back end of the under side of the feedboard. A weight is hung on its end and is heavy enough to keep the tape in contact with the cylinder. On an automatic platen press, it is possible to hold such a sheet fairly flat on the platen. On your press, the sheet can be controlled until the grippers take it, but only the brush can be used to iron out the sheet. It should be set closer to the cylinder in the center with its pressure tapering off toward the ends. Tape, as mentioned above, is sometimes the only means of preventing a twisted or biased print on wavy or baggy paper on cylinder presses.

You say you can not understand why you had a twist on the green, a light form, and not on the orange, a heavy form, with the same press setup. The bottom section of

the orange form also has a twist in it. These twists are caused partly by the unlevelness of sheets, which the brush alone could not iron out, and by a slight change in the length of the letterhead after the orange had been run. This increased the distance between the top and bottom sections with the result that when you registered the green to the orange in the top section, the green printed short in the bottom section. Answering your last question, there is nothing you could have done to eliminate the curve except to change the position of the two parts of the green plate as you did.

One other fault contributed to your trouble. The sheet was not back-trimmed square so that the two guide edges are straight and at a right angle to each other. It is possible, not to say probable, that you might have had less trouble, if the letterhead had been fed head down to the front guides. This is standard practice when register is close.

You might have had less trouble if the orange form had been given a more thorough makeready. The top section is printed with an excess of squeeze, while the bottom section has normal squeeze. This difference in squeeze on opposite ends of the form might have increased the twist in the print by swinging the sheet.

Roller Sprays Helpful

We are running two two-color presses on four-color process work, and we are troubled after four or five hours continuous running at speeds of only up to 1,900 iph by a lack of pickup due to loss of tack of the rollers. We feel sure that some of your readers must have encountered the same trouble, and we wonder whether you have any suggestions to make to overcome this problem. We are wondering if glycerin and water sprays, as are often used to cover rollers, would be of any assistance in this instance. We look forward to your reply with interest as this factor is causing us serious loss of productive time.

Roller sprays are used to spray a mist of water on the rollers on the press while in operation. This suppress while in operation. This supply of moisture maintains the tack of the rollers and prolongs their usefulness. It is standard practice in many well-managed pressrooms to equip the presses with roller sprays. Wash up of glue-glycerin rollers is easier following this treatment and their performance is improved in spite of the collecting troubles.

Economical Imprinting

Enclosed you will find a blotter individually imprinted with a man's name. Each month I send to the blotter company a list of 100 or 200 individual names and a blotter will be made up especially for each name. The cost is about 71/2c for a new name and 4c for a repeat name. Can you tell me what type of printing machinery is used to imprint the individual name? Availability? Cost? Approximate hourly production? Incidentally, I have been told that some years ago, it was possible to obtain a Kerr press, which was in some way adapted for automatic feeding of Linotype slugs.

You will find the most economical method of imprinting name slugs on platen presses described in columns 2 and 3, page 66, February, 1952, issue of The Inland Printer. The manufacture of the Kerr machine, which was not very well received by printers, was discontinued years ago. Consult the manufacturer of platen presses about details for this kind of work.

Printing Radio, Instrument Dials

We are manufacturers of radio and instrument dials on glass and plastics, using the silk screen process. Will you please refer us to U.S. silk screen inkmakers? Further, we would like information on mechanical methods employed in the U.S.A. for the mass production of silk screen dials for the radio trade. We are aware of a printing machine for the production of silk screen posters, and are wondering if there is any mechanical device for the handling of glass and metal.

The printing of radio and instrument dials on glass, plastics and on metal is highly mechanized in the U.S. today. We are sending names and addresses of supply sources.

Trading (Discount) Stamps

Will you send us the names of several plants which produce trading stamps in quantities? We have a client who needs them by the million.

All gummed stamps are a division of gummed labels, so the firms that are equipped to turn out perforated sheets of gummed labels in quantity can be expected to turn out discount (trading) stamps economically. We are sending a list.

An Odd Tipping Job

We are in urgent need of a special machine to fix a sticker holding a piece of cloth, as you can see on the reverse side of the enclosed pamphlet. We have just finished gluing 100,000 of these by hand and we will have other big lots to do soon. Can we get a machine for this purpose or is it possible to adapt an existing machine? Instead of a square sticker we could use a circular one or an oval one. It is not necessary that it be perforated as at present. If we had stickers printed on a long ribbon or band, this would probably speed the work. Can you give us suggestions to help us in this matter?

Whether a machine is made to do this job in a single operation is a question, for it consists of printing pieces of gummed paper three-quarters of an inch square, and with a punched hole in the center; then of tipping pieces of silk about threeeighths of an inch square on the reverse side of these pieces of gummed paper so that the silk shows through the punched hole in a different color than the paper, and finally tipping these pieces on the last page of an eight-page pamphlet. Your best sources of information are the manufacturers of tipping machines. Some astonishing machines are in use by a few concerns; they have never been advertised for sale and are unknown to all but the manufacturer, the user and a few customers.

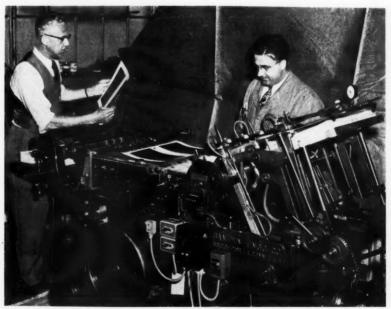
As for stickers printed in a long ribbon or band, these may be produced on tape printing presses. There are various presses on the market for producing very small pieces at high speed, but affixing the pieces to 3x5 pamphlets is something else again. As noted above, there are some really astonishing machines in use which are almost unknown to the graphic arts workers engaged in the regular branches of the industry. For example, very interesting automatic machines are in use in the production of color cards, and it was these machines which suggested the air suction feeder for the printing press.

Problem of Choice of Press

I hope that you can help me with a problem I have. We publish a magazine and use a large job cylinder press. Since this press does not handle small sheets of a considerable portion of our job work, it stands idle much of the time. We are planning to get a smaller and faster job cylinder oress which can print both our job work and magazine if the latter is run in smaller forms.

Our problem is whether we can expect as good halftone printing from the smaller as from the larger press. Often the halftone form of 12½x18½ will be almost solid, but other times light. Do you think I would be wise to try to do the job on the smaller press? On the larger press, we figure 2,500 impressions per hour average if all goes well. On the smaller press, I figure we can average 4,000 per hour.

With not unfavorable conditions, the smaller press will print $12\frac{1}{4} \times 18\frac{1}{2}$ heavy halftone forms as well as the larger press. You will need a competent pressman, a halftone ink suited to the paper, good rollers



John F. Banthin (left) president of the Banthin Engineering Co., Bridgeport, Conn., examines a test run of a Banthin cylinder press which is being shipped to Africa where it will be used by Baptist missionaries to print religious material. Larry De Libro, foreman, watches operation

correctly set, fairly flat sheets of paper that are not curled or wavy, and suitable room temperature and relative humidity to allow rollers, inks and papers to function as they should. The smaller press under these conditions can average 4,000 iph. One advantage of the smaller press is that it can be fitted with a double rolling device for use on forms that require extremely exacting inking for the size of the press, which is still fast when this device is in use.

You will need a sheet heater and a spray which are standard equipment for the smaller press on this kind of work. If the halftones are large, you will find it helpful to get a plate gauge which can measure the height of all parts of large plates. A type-high gauge can check only the edges of plates corresponding to depth of the throat of the gauge, and nothing more.

Cutting and Creasing Presses

We are interested in learning something of better methods of cutting out large showcards. Our present method is by heavy duty platen machines, but we feel by this time such a method must have been superseded in your country. If there is no better method, would you refer our inquiry to any maker of heavy duty machines which will handle work bigger than 30×40 inches? Our biggest offset presses will handle a 50×70 -inch sheet.

Platen cutters and creasers are made up to 38×54 inches and cylinder cutters and creasers up to $46\frac{1}{4} \times 55\frac{1}{2}$ inches. Rotary presses also are made which print and die cut, or cut and crease and strip in one operation, or cut previously printed work by means of electronic control. Cutting plates and jackets are made which permit all makes of presses to be used for either printing, or cutting and creasing, and, in the case of two-color flat bed presses, for both operations without conversion.

When Ink Won't Dry on Bond

We are wondering if you can help us with a problem. Our pressman printed 10,000 letterheads on rag content bond paper (sample enclosed). The ink did not dry . . . run over a week ago. Do you know of a black powder we could use to dust on with cotton as when dusting bronze?

There is a special dusting powder which can be used should this ink fail to dry when you run the sheets through the press again under a sheet heater. We are sending the name of a supplier. Send a printed sample when you write.

typographic clinic

by SOL MALKOFF

The layout man of this business school folder has forgotten some of the fundamentals of good typographic design, Eye Direction, Logical Sequence of Elements and Proper Emphasis. He has also used four different type families; though not too disastrous a practice, it has not achieved anything toward a better layout or type treatment.

In the original setting, the eye has to jump from the photo at the left to the message at the right. From the words "Leading to" back again to the left. The round association seal has been displayed too prominently and logically should not come ahead of the main message. The row of stars is superfluous.

In the reset cover, note the simplicity of design. The flush right arrangement leads the eye straight down to the signature. Two type families have been used. The photo in the original setting seems to dominate the message too much. Notice how outlining has given the photo a more interesting shape than the square, monotonous shape in the original setup, and also that the message is not overpowered. Study both designs and see how white space has been brought into play in the revise.

If you keep your layouts simple, and do not forget fundamentals, you will find your typographic designs will be more effective.







COURSES Leading to

BUSINESS SUCCESS

Southern Business University, Inc.

CORNER LUCKIE AND FAIRLIE STREETS

ATLANTA I. GEORGIA



MAN THOUGHT THE THERM CHANGED THE

COURSES

leading to

BUSINESS SUCCESS





POST OFFICE BOX 1246 . CORNER LUCKIE AND FAMILIE STREETS . ATLANTA 1, GEORGIA

Scanning the Scene

Through the Eyes of



JL

The Right Ticket

This columnist hails with more enthusiasm than he has felt for anything in a long time the awards offered and to be made at the coming convention of the Printing Industry of America by the Miller Printing Machinery Company.

There is an old saying that the shoemaker's child is the poorest shod, and many have commented to the effect that printers, who live largely on the production of advertising for others, are themselves among the poorest advertisers. "What is sauce for the goose is sauce for the gander," and when printers fail to do a job of advertising on their own account, disbelief in the value of their product is at least subject to inference. It is not convincing when a printer promotes the idea of advertising to customer and prospect when he doesn't himself advertise.

It is difficult to understand this, but rumor-intimated above-is for once also fact. Lack of smoke indicates lack of fire. I am in a position to know because for more years than one has to live to escape the draft I have seen hundreds of pieces of printing month after month in consequence of the conduct of my department of Specimen Review. I have found that those printers who do advertise are more inclined to submit the advertising they do for themselves than what they print for others, feeling sometimes reluctant -which they shouldn't-to submit samples of work done for customers. In short, what I receive for review, generally speaking, is only a printer's own advertising or only work he does for others, the latter indicating, it would seem, he does no advertising for himself.

Fine advertising, as a rule, is issued by the few printers who do any to speak of. In the majority of cases, the media are blotters and small folders for enclosures. The situation has been such that I have often praised the use of blotters. They cost little.

As indicated, some very fine advertising is done by the few printers who advertise at all. I mean bigger and more potent things than blotters and enclosures can be because of size limitations. Impressiveness comes with dimension. The measure of a printer's ability to execute the best work is indicated by the measure of his own advertising. It is, first of all, a sample. I am unafraid to stick my neck out and say that more printers of Milwaukee do a fine job of advertising than those of any other city. There, the ratio of printers capable of fine attainment, I believe, is highest of any city of the U.S.A. One of the three recognized greatest printers in the world -R. R. Donnelley & Sons Company, Chicago-has for years done a magnificent job of advertising itself. magnificent in both quantity and quality. If any other Chicago printer, for instance, has done anything proportional to Donnelley's on a campaign level during the years at all recent, I can recall only the Neely

Printing Company which, about a year ago, issued a series of large folders which were highly convincing as to the facilities and abilities of that company to successfully accomplish the most important and exacting assignments. Yes, I recall seeing advertising of Cuneo Press, but the roll of others who promote their printing business with printing is pitifully short.

In spite of the large number of samples of printing sent to me, and which I see otherwise, I confess I may have missed some. However, straws show the direction of the wind. Among recent fine advertising of printers shown in my Specimen Review I invite attention to pages 72 and 73 of the July issue and the magnificent, impressive, and convincing folder of Dempsey, Kinsey & Downs, of Portland, magnificent even in the great reduction our reproduction necessarily had to be. Other fine advertising of a printer-F. W. Bassette Company, Springfield, Massachusetts-is shown on page 71 of the same issue. Prior to that, I showed in Specimen Review a piece by William E. Rudge's Sons, New York, which convinced me it was bound to convince others that Rudge's is among the greats of the printing world.

Pardon me if I have overlooked something you have done. Maybe you didn't let me see it; maybe I have forgotten it during the short period I have to get this copy to the printer of our magazine. From experience in viewing so much printing, I insist



The nine Franklin statuettes to be awarded by the Miller Printing Machinery Co. of Pittsburgh, at the Printers' and Lithographers' Self Advertising Exhibit of the PIA October St. Louis convention, will be modeled after the bronze statuette in the collection of Arthur Bloch, Sr., the director and chairman of the Historical Committee of the Poor Richard Club of Philadelphia. Accepting loan of the statuette from Mr. Bloch for PIA is W. W. Hicks (second from right), Miller Philadelphia manager. Major Judson R. Clayton (left), manager of Poor Richard Club, Philadelphia, and Clarence W. Cranmer, chairman of Library Committee, admire valuable Franklin likeness

This is the one you liked in the catalogue



 B_y pre-selling the buyer on certain products or styles, the printed page helps create the ever-increasing demand for products of the automobile and accessory industries.

Over the years, the promotional efforts of these manufacturers have developed wide acceptance for the many accessories that add to the enjoyment and safety of motoring. Radios, heaters and directional signals are now almost standard equipment. Soon, other accessories will be helped to graduate from novelty to necessity by the power of the printed page.

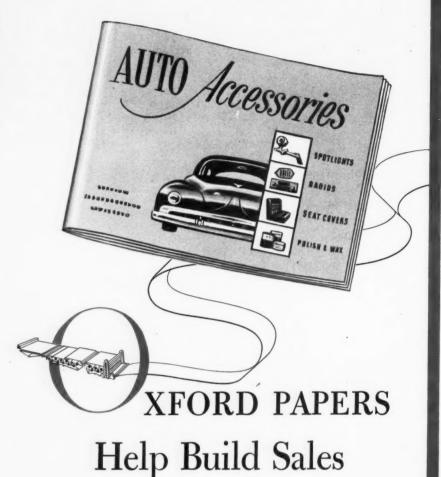
The finer reproduction assured by Oxford Quality Papers can be the key to more effective selling-inprint. Whether your next promotion is planned for letterpress, offset, or rotogravure, there is an Oxford coated or uncoated paper that will give you a betterlooking, more economical job.





OXFORD MIAMI PAPER COMPANY
35 East Wacker Drive, Chicago 1, Ill.

Mills at Rumford, Maine, and West Carrollton, Ohio



Oxford Papers are continually at work selling goods and services for American Industry. In fact, 250,000 tons of these papers are used each year for catalogues and brochures, magazines and books, labels, envelopes, business forms and countless other printing and converting jobs. Such widespread use is proof of highly satisfactory performance. Find out for yourself how much Oxford Papers can add to your selling-in-print.

IT PAYS TO ASK FOR - AND USE THESE FINE OXFORD AND OXFORD MIAMI PAPERS

COATED PAPERS

Polar Superfine Enamel
Maineflex Enamel Cover
Maineflex Enamel Cover
Maineflex Enamel, Coated One Side
Mainefold Enamel
Mainefold Enamel Cover
North Star Dull Enamel
Seal Enamel
Engravatione Coated
Coated Publication Text

UNCOATED PAPERS

Carfax English Finish
Carfax Super
Carfax Eggshell
Wescar Offset
Wescar Satin Plate Offset
Wescar Gloss Plate Offset
English Finish Litho
Super Litho
Duplex Label

Nation-wide Service Through Oxford Merchants

Albany, N. Y. W. H. Smith Paper Corp.

Atlanta, Ga Wyant & Sons Paper Co
Augusta, Maine Carter, Rice & Co. Corp
Baltimore, Md The Mudge Paper Co
Bethlehem, Pa Wilcox-Walter-Furlong Paper Co
Boise, Idaho Blake, Moffitt & Towns
Boston, Mass Carter, Rice & Co. Corp
Buffalo, N. Y Franklin-Cowan Paper Co
Charlotte, N. C Caskie Paper Co., Inc
The Charlotte Paper Co
Chattanooga, Tenn Bond-Sanders Paper Co
Chicago, Ill Bermingham & Prosser Co
Bradner, Smith & Co The Whitaker Paper Co.
Cincinnati, Ohio The Johnston Paper Co. The Whitaker Paper Co.
The Whitaker Paper Co.
Cleveland, Ohio The Cleveland Paper Co.
Columbus, Ohio Scioto Paper Co.
Dayton, Ohio Cincinnati Cordage Co. The Whitaker Paper Co.
Des Moines, Iowa Bermingham & Prosser Co.
Detroit, Mich Chope Stevens Paper Co.
Fresno, Calif Blake, Moffitt & Towns
Hartford, Conn Green & Low Paper Co., Inc.
Indianapolis, Ind MacCollum Paper Co.
Jacksonville, Fla Jacksonville Paper Co.
Kalamazoo, Mich Bermingham & Prosser Co.
Kansas City, Mo Bermingham & Prosser Co.
Knoxville, Tenn Louisville Paper Co.
Lincoln, Neb Western Newspaper Union
Little Rock, Ark Roach Paper Co.
Long Beach, Calif Blake, Moffitt & Towne
Los Angeles, Calif Blake, Moffitt & Towne
Louisville, Ky Louisville Paper Co.
Lynchburg, Va Caskie Paper Co., Inc.
Manchester, N. H C. H. Robinson Co.
Memphis, Tenn Louisville Paper Co.
Miami, Fla Everglades Paper Co.
Milwaukee, Wis Allman-Christiansen Paper Co. Sensenbrenner Paper Co.
36' 1' 36' TITO 36 1 T 00 1 C
Minneapolis, Minn Wilcox-Mosher-Leftholm Co. Nashville, Tenn Bond-Sanders Paper Co.
Newark, N. J Bulkley, Dunton & Co., Inc.
New Haven, Conn Bulkley, Dunton & Co., Inc.
New York, N. Y Baldwin Paper Co., Inc.
Bulkley, Dunton & Co., Inc.
Green & Low Paper Co., Inc.
New York, N. Y Baldwin Paper Co., Inc. Bulkley, Dunton & Co., Inc. Green & Low Paper Co., Inc. Miller & Wright Paper Co. The Whitaker Paper Co.
Oakland, Calif Blake, Moffitt & Towne
Omaha, Neb Western Paper Co.
Wilcox-Walter-Furlong Paper Co.
Phoenix, Ariz Blake, Moffitt & Towne
Pittsburgh, Pa General Paper Co. Brubaker Paper Co.
Portland, Maine C. H. Robinson Co. Portland, Oregon Blake, Moffitt & Towne
Rochester, N. Y Genesee Valley Paper Co. Sacramento, Calif Blake, Moffitt & Towne
St. Louis, Mo Shaughnessy-Kniep-Hawe Paper Co.
Tobey Fine Papers, Inc.
San Bernardino, Cal Blake, Moffitt & Towne
Salt Lake City, Utah Western Newspaper Union
San Diego, Calif Blake, Moffitt & Towne
San Francisco, Calif Blake, Moffitt & Towne
San Jose, Calif Blake, Moffitt & Towne
Seattle, Wash Blake, Moffitt & Towne
Sioux City, Iowa Western Newspaper Union
Spokane, Wash Blake, Moffitt & Towne
Springfield, Mass Bulkley, Dunton & Co., Inc.
(Div. of Carter, Rice & Co. Corp.) Mill Brand Papers, Inc.
Stockton, Calif Blake, Moffitt & Towne Tacoma, Wash Blake, Moffitt & Towne
Tampa, Fla Tampa Paper Co.
Toledo, Ohio Paper Merchants, Inc.
Tucson, Ariz Blake, Moffitt & Towne
Washington, D. C The Mudge Paper Co.
Worcester, Mass C. A. Esty Paper Co. (Div. of Carter, Rice & Co. Corp.)

OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y.

OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.

upon standing my ground, on my original premise that printers who produce so much advertising for customers are among the poorest advertisers on their own behalf.

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III.

It is all to the good for the few who have done, and are doing, a job promoting printing, their business. For these the odds are greater that they will share in the awards totalling \$3,000 offered by the Miller Printing Machinery Company. If you have done a job advertising your business, you can not afford to pass up this opportunity. Submit your entry, or entries, P. I. A. Exhibition, Miller Printing Machinery Company, 1117 Reedsdale Street, Pittsburgh 33, Pennsylvania, not later than September 19. There are three cash awards of \$1,000 and nine statuettes (Oscars) of Benjamin Franklin.

If you have done some advertising of your own business which you consider effective, you can benefit even if you do not win one of the awards. Entries will be exhibited at the coming convention of P. I. A. in Saint Louis. If you attend, you will not only see how your advertising stacks up with that of others, but you will get ideas and assist in building a show which should, and probably will, be sent over the country and benefit the entire industry as well as yourself. I suggest, furthermore, that when and if the show comes to your city you arrange with your competitors for a co-operative effort in getting as many buyers of printing as possible to view the display. Any good show of printing stimulates respect for the industry, and, more important, belief in the advantages of using printing.

It is a great idea, one redounding both to the credit of Printing Industry of America and the Miller Printing Machinery Company, one of the leading progressive builders of printing presses. Miller, an aggressive advertiser, demonstrates it has a stake in the volume of advertising which can be influenced, and don't forget that you, as a printer, get your return before Miller can hope to get its share. So, don't delay-get samples of your own recent advertising off to the address given above right away ...lest you forget. Odds on walking off with one of the \$1,000 awards are greater because—to repeat—of the relatively small number of printers who advertise. It may be different next year if the exhibition is repeated, as we urge it should be annually.

Make hay while the sun shines

J. L. Frazier

THE INLAND PRINTER

Typographic Scoreboard

BY J. L. FRAZIER

Subject: The Saturday Evening Post

Issues for May 31, June 7, and June 14 170 page- and two-page advertisements

Type Faces Employed

. ype i nees Employed	
Century Schoolbook (T)	:
Century Oldstyle (T)	
Century Expanded (T)	
Times Roman (T)	2
Bodoni Book (T)	. 3
Bodoni (M)	
Garamond Old Style (T)	1
Garamond Bold (T)	1
Baskerville (T)	
Cooley Old Style (1)	
Caslon Old Style (1)	
New Gothic (M)	
Futura (M)	
Vogue Bold (M)	
Typewriter (M)	
Caledonia (T)	
Fairfield (T)	
Dul (T)	
Bulmer (T)	
Weiss Roman (T)	
Ads set in traditional types	13
Ads set in modern types	2
rus set in modern types	. 4

To be considered in connection with the foregoing is the fact that numerous advertisements there credited to traditional types featured modern styles in the display. The scoring contemplates body types, not display. In addition, also not tabulated, there are seven advertisements set in several different styles and six which are completely handlettered. On the whole, the advertisements are not as predominantly traditional as the score of 136 to 21 would indicate. The true picture is better given under

the headings "Layout" and "General Effect" which follow.

Weight of Type

Ads set in light-face				.122
Ads set in medium face				
Ads set in bold face				. 29
Layout				
Conventional				
Moderately Modern				. 53

Pronouncedly	Modern											4
Illustration												
Conventional .												125
Moderately M	odern											40
Pronouncedly	Modern											4
Note: There one advertiser	was no	il	lu	15	t	r	a	t	i	01	n	in

General Effect (all-inclusive)

General Effect	(all-II	H	C	I	18	51	٧	e)		
Conventional											
Moderately Mo	dern .										95
Pronouncedly M	Modern										2

It is noteworthy that while only three issues of the "Post" were checked for this edition of "Typographic Scoreboard," against four analyzed in our January issue, more advertisements are found to be modern. The Post is ordinarily more consistent. Consideration of all factors is contemplated in the foregoing. As for type only, 80 per cent are here credited to conventional styles against 73 per cent previously.



Above, in the opinion of Scorekeeper, are the best modern and conventional advertisements, respectively, in issues checked. Power, simplicity characterize the second printed in black only. Modern Bohn page, in full color, emphasizes the idea of accenting vertical in a layout

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

When in Doubt, Capitalize

The query in *Proofroom* regarding the proper style for words referring to the Deity reminded me that when I was a journalism student in a school operated by a church, you'd flunk for sure if ever the nouns or pronouns used in reference to God were not capitalized.

We found this in a little style book for University Press, Oxford, compositors and proofreaders: "Pronouns referring to the Deity should begin with capitals—He, Him, His, Me, Mine, My, Thee, Thine, Thou; but print—who, whom, and whose." (This booklet was published in 1914.) There also is this note: "At Oxford especially, it must always be remembered that the Bible has a spelling of its own; and that in Bible and Prayer Book printing the Oxford standards are to be exactly followed."

When copy is ecclesiastical, it is better to use capitals on borderline words than to risk offending those who would regard the use of lower case as sacrilegious.

Lots of Sparkle

I was interested in your comments in the "Furor and Combating" item in July Proofroom. The "furor" I can understand, as there is an Italian background about it, but the "combating" hits me square between the eyes. It just doesn't look right. It reminds me of abating, debating, relating, etc.

Now to the May issue: On page 67, G. H. Petty comments on two settings of a blotter. The first setting he says is readable, but that is all. The reset, however, is "modern and sparkles." In fact, it sparkles so much that the telephone exchange "Broadway" is spelled with two r's, not only once but twice. How modern can you get? Perhaps there is a good reason for this spelling or perhaps the comp is a good Scot like myself and just rolling his r's.

If we spell it BRroadway once, shouldn't we be consistent and spell it that way twice? Aside from a Scot comp, what excuse would you find acceptable? With apologies to Mr. Petty, the blotter demonstrates our theory that layout men regard spelling as a trivial matter. Some of the rest of us should have tossed out the

spare r's, but we didn't. A truly modern sparkling speller probably would have thrown out all of them.

The IP once reproduced exactly a beautiful layout in which *nickel* had been spelled *nickle*. That was back when the coin commanded respect, many long years ago.

Strait Jacket Bait

Isn't there a difference between illusion and delusion? Some copy read: "He was under the illusion that he was being spied upon." I queried and suggested "delusion." but the copy wasn't changed.

Maybe the character liked being spied upon. We know a nice old soul who is pleased to believe that the FBI follows her around.

The words are not synonyms in the general sense of deception, especially by false appearances. Delusion, a strong word, implies being imposed on, or misled. Illusion applies to things that exist only in the fancy and is usually pleasant, as "the illusion of hope."

You were not deluded about being correct in this matter. Take what comfort you can from that.

Proper Forms for Lower Classes

I have a client (firm of lawyers) who insists that everything we do be correct to the last letter. We just finished 25,000 envelopes for them. Their copy read:

LAW OFFICES
High, Swartz, Flynn and Roberts
Street Address
City

My change was:
High, Swartz, Flynn and Roberts
Attorneys at Law
Street
City

I have about twice that many letterheads to have engraved for this same firm and will have them done the same way unless you advise me differently.

All the lawyers we know (not very many, but plenty) have their stationery printed as you suggested. We can't afford to know any who have their letterheads engraved, but presume that the same form is followed by them.

Heigh-ho, Come to the Fair

We have been arguing about whether the last comma in this sentence is necessary: "England's great fairs soon were augmented by merchants, money changers, manufacturers, and buyers from many lands." I removed the comma between buyers and from, but my boss insisted that one belongs there.

A comma does belong there. Without one, the sentence reads as though only the buyers were from many lands. Obviously, the merchants, money changers, and manufacturers as well as the buyers were on the boats and in the caravans from many lands, all headed for the fairs.

Native Talk

What is the difference, if any, between colloquial and dialectal? They seem similar to me, yet I notice that the dictionaries make a distinction between them in classifying words.

This is just a friendly suggestion: Why didn't you look up the two words while you were toying with dictionaries? If you say, "Are you through reading that magazine?" you are using "through" colloquially. When I say that it was a pretty sorry affair, I'm talking dialectally, as though I had come from Oklahoma, which I did. Colloquialisms are used in polite but informal conversations; dialectal expressions are "a local or provincial form of language, or the customary speech of a rank or social class." There's also the vernacular, if you want to do research on these words.

The Old, Old Question

Should it be "two times two are four" or "two times two is four"? And which of the verbs is used in adding, such as two and two is or are four?

Which came first—the chicken or the egg? Because we like you, we will pass on the old answer to an ancient problem. If you regard the numbers as separate factors, then are is correct. If you think of the figures and result each as aggregates, then is is the right verb. The mathematical sign means equals, which favors the use of is.

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SPECIMEN REVIEW

BY J. L. FRAZIER

STEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED, REPLIES CANNOT BE MADE BY M.

Profile Press, New York City.—Congratulations on the eight-page folder—printed on one side only of sheet, by the way—for the Bank Street College of Education. Folding is such that one page after another comes to view without sight of the blank side of the paper. Through the device, the folded piece has more body and whatever advantage that provides.

you merry, gentlemen, let nothing you dismay, for Jesus christ, our saviour, was born on christmas day.

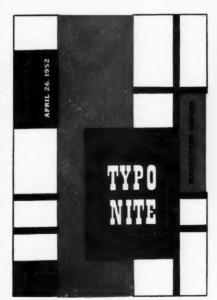
Characteristic typography by Richard C. Hoffman, Los Angeles, found in multiplepage accordion folder in 4-page one of heavy stock he issued last Christmas time

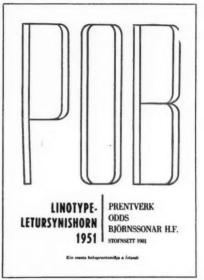
HJALMAR ERICKSON of Minneapolis, Minnesota.-We are always pleased to receive samples of the work you set and your employer, the Lund Press, produces. It is truly remarkable how you are able to plan such different and distinctive typographical covers for issues of The Gateway Gospel Mission. Use of very small ornaments of birds in flight-silhouette technique-spotted here and there over the type of the poem "Said a Robin to a Sparrow" results in a fresh and original appearance and is very interesting. For the most part, these appear between lines of the poem at different positions laterally and give the effect of a flock in flight from the upper left to the lower right corner.

AYER & STREB of Rochester, New York.—We congratulate you on the

all-around excellence of your blotter featuring a testimonial from customer Bausch and Lomb Optical Company. "Everyone admired quality of job delivered in two days, and we didn't see how it could be done." There is no better copy angle than the praise of satisfied customers. The excellent cartoon illustrates other copy addressed to recipients of the piece, which is also excellent, reading, "Your work is 'good-luck' protected, too, when fire alarm letterpress printing makes it hot for us, but we like it." Pressed for a suggestion on improvement, we resort to saying the blue color is somewhat too deep, especially where it is overprinted by small type in black on the panel at the right side. Layout is snappy, and without taking attention from the essential, your message.

SANDERSON BROTHERS of North Abington. Massachusetts.-Our congratulations on the several pieces you turned out in connection with recent Open House celebrating your thirtieth anniversary in the business of "creative printing," as you designate your product. Best piece is the invitation itself, which is printed by offset. The duotone (two greens) illustration of the entrance to your plant which occupies more than half the 91/2- by 6-inch title page of the French-style folder of heavy, rough white paper is quite a splendid example of offset presswork. As an idea other printers might use when the occasion arises, mention should be made of the six-page letter-size folder loaded with

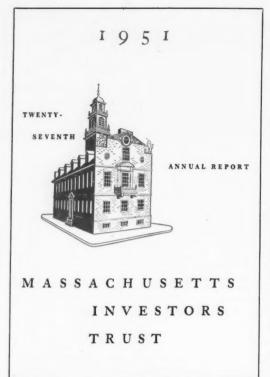




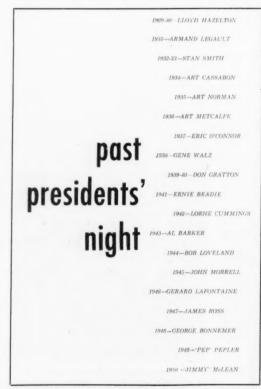
Cover of type specimen book from Iceland. On the original, the big letters were brown, rest gray



Above, impressive booklet cover by A. R. Tommasini, Berkeley, Calif. On original, upper panel, here screened in black plate, is printed light gray. We ordinarily frown on designs such as cover on the left because of predominating force of ornament, but essentials are not here lost. Cover by Walter Ruemer, of middle Village, N.Y.



Cover featured by unorthodox position of elements seldom successful, a case of getting away with murder—figuratively speaking—yet it's interesting. Original color is deep yellow



This cover from 6- by 9-inch publication of Montreal Club of Printing House Craftsmen is of a "free and easy" style, informality of which is exciting. Black and color are reversal of the usual, with good effect design-wise. Reproduction being but half original size, it is well to say presidents' names are in color

halftone illustrations of guests in groups issued after the event. This makes more of the event, and, needless to say, the folder will be kept as a souvenir by many of those whose pictures appear. The pieces you submit are not only good but make plain that it was some party.

The SPENCER-PORTER COMPANY of Riverside, California.-Neatness and readability are the distinguished qualities of your most recent blotter, "In 500 B. C. Athenians Took An Oath." We wish we could quote the text of that oath which leads off with "We will never bring disgrace to this, our city, by any act of dishonesty or cowardice." At the end, set in the same fine roman display type used for the head. Bernhard, there is a line "Today. citizenship is our most valuable heritage," following which your name appears in type smaller than the text of the oath. The piece could be framed for a wall ornament and not appear at all like an advertisement. There is strong promotion, however, in

between the quoted heading, which is also the text, and your service or printing, so we assume you believe the association of ideas which is only intimated will do the trick. We wonder. Only fault with the typography is that lines are tight, and, to better fit the surrounding white space, the three lines of the head set stair-step way might be spread out somewhat more laterally, making wider steps. As already mentioned, unless we have missed a bet, so to speak, the copy leaves too much to chance in the matter of making any impression on recipients. A line such as "They Like Moret Printing Just as Well" might be added, better still, "Moret Printing Puts Them in Your Cash Register.'

THE HERRICK PRESS of Tulsa, Oklahoma.—We consider the stationery forms of the Al Musick Drug Company excellent. An off-center arrangement, the effect is just active enough, and the essential points are quickly grasped. Possibly the two lines



The best we can do in two colors to reproduce an interesting blotter, original of which is in four. As it was done, the shaped background and hat are in light blue, horse—except outline and shading—in "bay," and the rider's coat with signature in red. Except for background, black here coincides with original

the folder in which the blotter was enclosed. This is in the form of eight points, among which we find, reading the headings, "No Price Raise in 1952" (an achievement, we'd say), "No Long Waits for Printing," and "10,000 Envelopes Per Hour." Whiting out of areas around heads, text, and the small illustration is in an ample amount and, as far as we can see, quite perfect.

THE Moret Press, New Orleans, Louisiana.—Layout of your blotter, "Everybody Likes Silver and Greenbacks," is interesting. Stock is green, representing, we assume, the greenbacks and there are three large discs (plain and solid) representing the silver which is also used for printing one small cut of a basket of fruit (it seems) between the heading quoted and signature group near lower righthand corner. There is no tie-up

of the address are too close to the rule above, which strikes across the sheet. These lines might have been in smaller type, slightly bolder, but to insist that change is necessary amounts to being unnecessarily meticulous. We wish the Herrick folks-that is if they didn't-had pressured the customer on the desirability of a second color. Merit would be added out of proportion-so far as benefit to the customer is concerned-with the additional cost. All type could be left in the deep blue and the rule band and symbolic ornament printed in orange, preferably, or a light, bright tint of blue. Recipients of letters on the two-color letterhead, we suggest, would be put on the qui vive and be impressed with the idea that the druggist is on his toes more than the one color job does. We're not inti-



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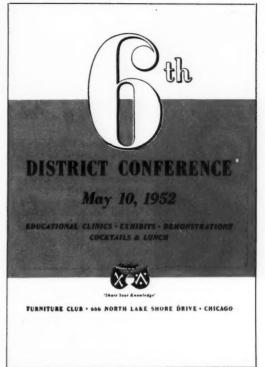
Cute blotter by Herbert G. Simpson, Evansville, Indiana. Second color on original is, quite suitably, a neat pink

mating he is not on his toes, for he may have that reputation for other reasons, but our point is why not give one more reason.

AMLIN ASSOCIATES, Chicago .-Layout of your blotter, "Fine Design Everytime," is striking, if anything a bit too ostentatious. The difficulty with that is such handling when at all extreme, distracts a reader and he doesn't get whatever the message is as clearly and impressively as when the frame doesn't overshadow the picture. This point is not addressed essentially to you, but to other readers of this department. Designs may be too exciting when a large portion is printed in a warm color-and hot yellow dominates the scene in

this blotter of yours. Process yellow must, of course, be used on full-color halftone printing, but the pure (or lemon) yellow is, to this writer at least, nearest zero in value (merit-wise) in typographic work. It is suitable only for backgrounds and, even there, we consider it is too hot. The addition of a little red or orange to make the hue what is known as chrome yellow makes about as warm a yellow as should be used, except, of course, in process work where it is only a mixer and is subdued, and dominated by, the other primary colors, the red and blue, and the black. The rule band along the right side of the blotter detracts and besides, serves no good design purpose. Paste a strip of white paper over the impression of this thick rule, which is printed in the red, and note that there is improvement.

D. W. PATERSON COMPANY of Melbourne, Australia.--We congratulate you on your book of type faces, loose leaves of which are bound in a substantial ring (spiral) binder. Size-6 by 11 inches-is unusual and quite convenient to handle, although some might consider the showing of larger display sizes is sometimes inadequate for figuring line lengths. This is the only criticism of an adverse nature we have to make. Styles are classified and so grouped; these sections are made easy to turn to by extension tabs. An interesting feature other readers might be interested in-should be-is the use of acetate leaves preceding the title page of each section. These have protective merit. Mention of them suggests the compliment due your typographers on the original, interesting, and otherwise excellent handling of the sectional title pages, each of which is not only attractive and impressive, but in a style of treatment suitable to the particular breed of type faces of each section, "Script and Cursive" and "Slab Serif,"



The simple device of the color band more than compensates for lack of illustration, lifts this title page above a plain and, maybe, drab type job. Second color on original is a light red





"Smashing" is the word best descriptive of this 6- by 9-inch booklet cover worked up in the printing department of the Rochester Institute of Technology. Blue was the second color





Class is reflected in this folder title page by the dignity of its arrangement, but more especially by the calligraphic lettering of the talented Raymond F. DaBoll

Get Out a Folder

Horace Whirlpool's feet slid off the desk with practiced speed and hit the floor just two seconds before the door opened and old G. D. himself came in. "Let's get out a folder," bellowed the man of action, president (and chairman) of the Gum Dum Candy Corp.

We want something with a big picture of our 14 crystal-clear colors, and the name Gum Dum in huge type." (As if it ever came out in anything else!) "I want everybody

Throughout the issue of magazine by York Composition Company, York, Pennsylvania, printing is done the long dimension of page, binding being at bottom of left-hand and at top of right-hand pages. It is a worth-while change of pace on occasions. Second color throughout is an orange

to mention a couple of these groups. We note with some interest a page headed "Advantages of Movable Type Method." There are, of course, some advantages in slug composition, but the book and, we presume, your work is largely accomplished by single type composition. We can in all sincerity compliment you on the fact that you offer your customers the latest and best of types available. The presswork and colors are good; in fact, you are justified if you feel proud of the book.

WALTER RUEMER, Middle Valley, New York.—We congratulate you on the souvenir program, "Type Night." Featured by solid panels and thick rules printed in black and red, the cover is a bit blatant, but the title in reverse color of one of the black panels dominates and the other two short lines are in Cooper Black, and are anything but lost. The paneling, which features the design, is skillfully arranged, and the whole surely makes one sit up and take notice, as they say, which is one of the sound objectives of any display design. Such souvenir books, as most readers know, are financed-usually plus-by card advertisements. As a rule every type face in the shop gets into such books, with the idea, maybe, of giving each advertiser something different but with the result that none gets much because of the confusion. It is not true contrast when everything is different. You had the good judgment to use the single Egyptian type style for main display of all advertisements. In consequence, the effect, as a whole, is pleasing because of the related effect, and each advertiser gets value in the effect





OUR "SERVICE LIKE MAGIC" CALENDAR FOR 1952



Very striking 12- by 9-inch envelope design of the E. F. Schmidt Company, Milwaukee. Original second color was among best of hues, terra cotta

FOR



Wake Up Sleeping Prospects

You have a slumbering potential of new users new buyers - of your firm's services or products. Awaken their interest - invite their action - with a skillfully planned and produced campaign of monthly messages in the mail.

Our wide-awake services include all of the many steps needed to have your business story delivered directly to the very people you want to reach. From idea to postoffice – that's our business!

PUBLICITY ASSOCIATES INC.

fail Advertising Specialists • 109 Sycamore Street • Evansville 8 Indiana • Telephone 2-6271

Characterful and impressive art technique features series of blotters by Herbert W. Simpson, Evansville, Indiana, of which this is one. Originals are in black and snappy brown on white paper

Design for giant-size envelope of Advertising Agencies Service Company, New York, of course by A. Schiller. Original was in brown

of clarity and a resultant urge to read which pleasing appearance bring about. The announcement card for the event is very striking because of its interesting and forceful ultra-modern layout and it will be reproduced this month or next.

THE REVIEW COMPANY of Fort Erie, Canada.-Your calendar is very good indeed, and should have created a lot of interest. Many copies were doubtlessly hung in offices of your territory. There is just one point of adverse criticism, and this error is responsible for another which, however, is not of great importance. The interesting halftone illustrating the Fort Erie Ferry Dock before the Peace Bridge was erected is too small, both in relation to the large mount and in order to make the most of the picture. It would have been wonderful if it had been the full width of the sheet, bleeding at sides and, perhaps, top. This would increase depth somewhat and would reduce the space between the lines of display,

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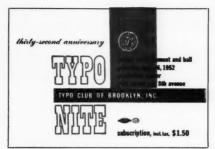
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A smash hit in sound ultra-modern typography and layout by Walter Ruemer, Middle Village, Long Island. The second color on original card is red



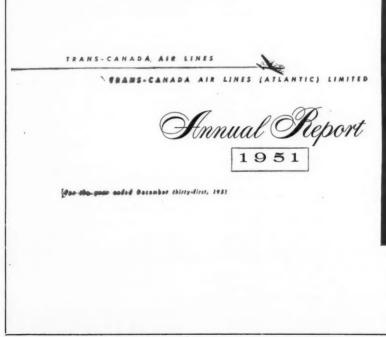
the Book club of california cordially invites you to see an exhibition of printing by young bay area printers ted freedman arlen philpott don kelley and mallette dean 549 market st may 3 to june 7

Atmosphere of early hand-drawn books is evident in this card by A. R. Tommasini, of University of California Press, at Berkeley



Since, acting naturally in person, Andy Chuka, Phoenix printer, in our opinion, "outgrouchos" the talented senior Marx, something clever and humorous in his Christmas greeting is no surprise. His wife, two daughters and their husbands are featured in the cast. Our reproduction is about half the size of the original folder page which is done in three effective and suitable colors with black

which is too wide. There could be a band of the color border along bottom of cut and bleeding off sides at bottom of cut to take up more of the troublesome space up and down. Further to correct the rather too scattered positions of the type groups, there could be more margin at the bottom. Unity, essential for best design, is adversely affected by scattering elements. We would also like to see more "body" in the picture, more deep and middle tones. We appreciate that the photograph, probably an old and faded one (seemingly made in 1904), was largely responsible for the rather too delicate tone of the picture, but it would seem your engraver could have achieved that desirable quality in making the plate. Even so, the calendar is a commendable if not an outstanding job and, as already implied, must have been appreciated by recipients.



Unique and impressive ultra-modern brochure title page by Leroy Barfuss of the Gazette Printing Company, Montreal. The second color on original page is unconventional, being a deep blue

WHAT'S

IN EQUIPMENT AND SUPPLIES

Automatic Oil Feeder

Leiman Bros., Inc., 146 Christie St., Newark 5, N. J., has announced the E-113 oiler for automatic feeding of



Automatic feeding of measured amounts of oil to Leiman air pumps is provided by device

measured amounts of oil to Leiman air pumps. It is designed to provide adequate lubrication of wings and vanes and to deliver air virtually oil-free for printing and other operations requiring extremely low oil vapor content. The device feeds any oil from SAE 10 to SAE 70 at a rate ranging from one drop in four minutes to four drops in one minute. It can be used on a vacuum pump or on the inlet of a pressure pump Insulation prevents pump heat from thinning the oil in the glass reservoir.

Bauer Introduces 'Topic'

Bauer Alphabets, Inc., 235 E. 45th Street, New York 17, has introduced a new type face called "Topic," designed by Paul Renner who won world-wide fame with his Futura, introduced in World War I days in Europe and imported to this country in the early '20's. Whereas the rounded forms in Futura were based upon a circle, the curves in Topic were derived from a rectangle with rounded corners. All other forms emanate from the rhythm thus obtained to produce a closed word formation, giving the printed line a ribbon-like effect to carry the eye across the page. Various alternating cap letters will be fonted separately and will be available in additional swash fonts.

Topic will be cut in three weights, light, medium and bold, with corresponding italics, and the size range will be from 8- to 72-point. The medium and bold will be available about the middle of August, and the medium italic early in September. The bold italic and the light series will be released in late September or early October.

Photoguide Measuring Device

Photoguide is a new tool designed by the John Warner Co., Box 595, Ithaca, N.Y., for all professionals in graphic arts who plan art, type or photos for reproduction. Combining the T-square, triangle, and ruler, the device may be used to check engravers' proofs or copy offset and gravure, and measure two sides of ads and proofs at a glance. Measuring 8½x11 inches, the Photoguide is hand printed on Eastman matte acetate and can be obtained calibrated in inches or picas.

Produce New Multi-Form Line

Snap-i-Sets is the registered trademark for the line of rotary lithographed one-time carbon interleaved forms, snap-out style, produced by the General Multi Forms Sales Co., newly-established firm in Nashville, Tenn. Sales manager of the new company is G. Ernest Harrison, formerly associated with manufacturers of business forms and systems in Nashville and Atlanta, and for many years owner and manager of a printing and publishing plant in Ohio. The firm has installed a new Webendorfer webfed press with collating attachment that will assemble as many as eight parts in a single operation.

GE Tachometer Kits

New tachometer kits, said to contain all the components necessary to provide instantaneous and permanent records of machine performance at a central location, have been designed by the Meter and Instrument Department of the General Electric Co., Schenectady 5, N. Y. Four kits are available in the new line. Central location of the new kits' recording equipment eliminates 'ime-consuming production-line trips by supervisory personnel, permitting up-to-the-minute checks of operating equipment, the manufacturer states. Detailed information on the new kits is contained in the new GEC-816 bulletin.

Letterpress Reflective Sheet

New inks and a new Scotchlite brand reflective sheeting have been developed by the Minnesota Mining and Manufacturing Co., 900 Fauquier St., St. Paul 6, Minn., for printing of reflective emblems by letterpress. The new letterpress inks, specially designed for long outdoor life, are made in opaque black and seven transparent colors. The new reflective sheeting, the wide-angle FlatTop brand sheeting, said to reflect





New Scotchlite reflective sheeting can be printed with new letterpress inks in black and seven transparent colors for outdoors

brightly even from curved areas, has an adhesive back for application to any clean non-porous surface.

Approves New ATF Franklin Series

The National Board of Printing Type Faces has approved the design for a Franklin Gothic Extended series submitted by American Type Founders. The series will be in production soon.

A Facsimile Reproduction Important Message

Bauer Alphabets, Inc., introduced new type face, Topic, designed by Paul Renner of Futura fame

New Literature

New Broadside on Dayco Dividers

The Dayton Rubber Company, Dayton, Ohio, has issued a 28x44-inch broadside on methods of using two or more colors in one press ink fountain. The broadside itself was lithographed with 14 color divisions and black, using Dayco dividers. By using screens and color combinations, 36 variations of color were obtained, although the form went through a two-color press only twice.

through a two-color press only twice. As little as 1½ inches can be left between two different colors in the fountain and on the form. The patented divider keeps the inks separate, while the color separator keeps the colors separated as they go to the plate, in spite of oscillation and natural spread, it is claimed. It has no effect on rubber or composition rollers, and rollers need not be cut. The units are available for most makes of presses.

Materials Handling Folder

6,

gk

The new picture-and-caption folder, prepared by the Yale and Towne Manufacturing Co., Roosevelt Blvd. & Haldeman Ave., Philadelphia, contains eight illustrations of materials handling techniques in each of 11 major industrial classifications.

New Sterling Motor Catalog

A new 20-page illustrated catalog issued by Sterling Electric Motors, Inc., 5401 Anaheim-Telegraph Road, Los Angeles 22, Calif., contains descriptive information on variable speed drives, geared motors and constant normal speed motors in drip-proof, splash-proof, totally enclosed and pipe ventilated designs.

Offset Ink Specimen Book

Fuchs & Lang Mfg. Co., a division of the Sun Chemical Corp., Long Island City, N. Y., has issued a new edition of



A new specimen book of 68 colors for offset has been issued by Fuchs & Lang, ink makers

its specimen book of standard colors for offset. The 68 colors shown were lithographed on offset and coated stock. Each ink specimen sheet shows screen values, solids, reverses and a halftone. Detachable swatches are placed at the bottom of each page for the convenience of each ink, its name and the number to be used when ordering for large or small offset press.

New Hamilton Text Folder

W. C. Hamilton and Sons, Miquon, Pa., have issued a color folder which is a sample of Gainsborough Text and an announcement of four pastel colors recently added to the Gainsborough line. The new colors are green, pink, daffodil and grav.

New Letterhead Portfolio

Parsons Paper Co., Sergeant St., Holyoke, Mass., has issued a portfolio in which Lester Beall, the widely known graphic arts designer, tells how to design letterheads. Mr. Beall addresses his text to professional and business men, but printers should find practical value in his exposition of a dozen basic fundamentals for designing letterheads that fulfill advertising and selling functions.

Ten Beall-designed letterheads illustrate his fundamental points. Offset, letterpress and engraved examples are shown to demonstrate the kind of first impression letterheads should make. Only four are one-color jobs. A specifications sheet lists the type, process and paper used for each letterhead.

SPERRY PRINTING PRESSES

for high
production

For wrappers, labels, cartons. High speed . . . rigid contruction . . . frictionless bearing mounted rollers . . . fast makeready changeover time. Width 26" and 42"; maximum circumference 46".



SPERRY ROTARY LETTERPRESS

SPERRY "1000" ROTOGRAVURE

The versatile press that's best known for making paper milk bottles. Capable of a production rate of a quarter million a day. Easy changeover of printing plates for customer imprinting. Printing cylinder circumference: Maximum 32"; Minimum 16"; 26" actual printing width.

Formerly manufactured by the Ford Instrument Co., Division of The Sperry Corporation, now handled by the E. G. Staude Division.

E.G. STAUDE DIVISION

Manufacturers of infolding and straight line carton folding and gluing machines . . . cellophane window applying machines . . . eavelepse machines . . . milk bottle folding and gluing machines . . . partition statuters . . . butt splicers . . . printing presses.

THE SPERRY CORPORATION
2675 UNIVERSITY AVE ST PAUL 4 MINN

SPPA Chicago Convention Scheduled for Late October

The fourth annual convention and exposition of the Screen Process Printing Industry, to be staged by the Screen Process Printing Association International, with headquarters in Chicago, will have as its theme, "The Exposition of Screen Progress," when it convenes in Chicago's Hotel Sherman, Oct. 25-29. Of interest to the anticipated attendance of 5,000 will be the 120 exhibit booths set up in the hotel for the display of printing presses, conveyers, photographic materials, and other products used in screen process operations. An international art exhibit of screen process printing samples will also be

presented. The convention will feature educational clinics covering the production and administrative phases of the screen process printing business.

S. F. Printers Honor Cardoza

T. J. Cardoza, who retired in 1951 from the T. J. Cardoza Co., Ltd., a trade bindery he established in 1918, was honored at a luncheon by the San Francisco printing industry, in May, when he was presented a morocco-bound certificate of appreciation by Ray J. Rath, president, on behalf of the Employing Printers Association of San Francisco. Principal speaker for the occasion was Arthur A. Wetzel, president of the Printing Industry of America.



Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Research-Engineering Council Distributes New Bulletin

New research programs and projects totalling 111, in addition to 178 previously reported programs, are listed and described in the Research and Engineering Council's publication RS-3, "A Listing of Research and Engineering Programs Pertaining to the Graphic Arts" which was distributed to Council members last month. The programs and projects reported by 78 sponsoring organizations and companies are divided into 12 general divisions as follows: Bindery, Color, Composition, Dry Relief Offset, Gravure, Ink, Offset Lithography, Paper and Packing Materials, Photography, Plates, Presswork, and Printing Processes and Miscellaneous

The primary purpose of this publication is to furnish a means to companies and organizations interested in or ergaged in graphic arts research whereby they may be able to eliminate and avoid duplication of expense and effort.

While members of the Council receive these publications at no charge, single copies are available to the industry generally at a cost of \$1 per copy. Orders should be addressed to the Research and Engineering Council, 719 Fifteenth Street, N. W., Washington 5.

DeKalb Heads Philadelphia Pl

Ralph V. DeKalb, new president of Printing Industries of Philadelphia, is the first advertising typographer to occupy that position since the organization was founded 65 years ago. He has served PIP as recording secretary, treasurer, first vice-president, and as a member of the finance and the master printers executive committee. He is president of Alfred J. Jordan, Inc. Other officers are: first vice-president, C. A. Schaubel, Dunlap Printing Co.; second vice-president, Willson Whiting, Whiting-Patterson Co., Inc.; treasurer, C. Howard Thomas, National Publishing Co.; recording secretary, Nason B. Clark, Clark Printing House.

LNA 1953 Convention to Chicago

The Lithographers National Association has announced that its 48th annual convention will be held the week of June 14, 1953, in the Edgewater Beach Hotel, Chicago.

Cutting make-ready costs,



speeding up presses, saving on ink

.. these are some of the <u>direct</u>

benefits of molded rubber plates.

The commercial rubber platemaker in your area can show you how to

effect savings on jobs going

through your shop right now.

We can put you in touch with him.

For 21 years leading supplier to the rubber plate industry.



MATERIALS AND METHODS FOR BETTER PRINTING WITH RESILIENT MOLDED PLATES

132 Humboldt Street, Rochester 10, New York



Theodore Regensteiner, Pioneer In Three-Color Printing, Dies

Theodore Regensteiner, a pioneer in the field of color printing, died in Chicago on July 15 after a brief illness. He was 84.

Mr. Regensteiner was founder of the Regensteiner Corporation, a large Chicago lithographing firm, and was president of the company from its inception in 1905 until 1946; si..ce then he had been its chairman. The company is engaged almost exclusively in color printing, including work for a number of national magazines.

He first became interested in color printing when he saw some experimental work at the 1893 World's Fair in Chicago. With some associates, he succeeded in developing a commercially feasible

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THEODORE REGENSTEINER

three-color process. They founded the Photo Colortype Company and later the American Three-Color Company.

In 1902 American Three-Color and two other companies were merged to form American Colortype Company, and Mr. Regensteiner was with that firm for a time before forming his own.

A native of Munich, Germany, considered the birthplace of offset printing, he has been a Chicagoan for the past 70 years. He published his autobiography, "My First 75 Years," nine years ago.

His early success in color printing was due to his determination and ability to produce fine work commercially.

"Best of Industry" Deadline Set

The Direct Mail Advertising Association has teed off its 1952 Best of Industry contest by mailing out the rules and announcing the judges. Entries must have been produced between September 1, 1951, and August 31 this year. Deadline for portfolios to reach DMAA headquarters in New York City is August 29. The contest is open to all users of direct mail and mail order advertising. Winning campaigns will be announced at the association's 35th annual conference on October 8-10 in Washington, D. C.

Annual Reports Oscars Out Soon

Progress in the modernization of annual reports issued by industrial corporations and financial institutions continues despite the effect of higher taxes on earnings. Financial World, New York City, is rating 5000 reports for 1951 entered in its twelfth annual competition for Oscar of Industry trophies in 100 classifications. The total of 1658 reports rated for merit awards compared with 1521 cited last year and marks a new high in the history of a project which has helped to expand the demand for high quality work in this branch of the commercial printing field. This year 278 industrial companies achieved merit awards for the first time.

Retires as Monotype President

George E. Tribble has retired after a year as president of the Lanston Monotype Machine Co., Philadelphia, to devote more time to his other duties. He will continue as director. S. W. Muldowny, president of the Security Banknote Co., and chairman of the Lanston board, will become chief executive.

NAPL to Meet in Chicago in 1953

The twenty-first annual convention of the National Association of Photo-Lithographers will be held in the Sheraton Hotel in Chicago, Oct. 28, 29, 30 and 31, 1953, Walter E. Soderstrom, executive vice-president, has announced.





Celebrates 80th Anniversary

The Rufus H. Darby Printing Co., Washing.on, D. C., recently celebrated its 80th anniversary. Founded in 1872 by Rufus H. Darby, printer, the firm is now housed in a two-story plant containing 30,000 feet of floor space which was purchased by the company, in 1942. Otis H. Johnson, present head of the company, joined Darby in 1934 as general manager.

PIA Estimating Class Completed

Forty industry members completed the PIA Lithograph Estimating course conducted in Los Angeles from April to June. Joe Light, Western Lithograph Co., instructed the session in the two classes running concurrently on Tuesdays and Thursdays. PIA made available to those enrolled the LTF manuals on black and white and color estimating in addition to several charts and schedules used by estimators. Discontinued through the summer, the course will be resumed in the fall. PIA announced.

Cramer Heads Cincinnati Guild

Ken N. Cramer, district manager of the Ideal Roller and Manufacturing Co., Cincinnati, has been elected president of the Printers Supplymen's Guild of Cincinnati. Jack Dougherty of Roberts and Porter, and Warren Hayes of the H. Blacker Printing Inks, are the new first and second vice-presidents, respectively, and Dan Kramer, Standard Paper Co., is the secretary-treasurer.

H. G. Kable, Veteran Illinois Printer, Dies of Heart Attack July 2

Harry G. Kable, president of Kable Printing Co., Mount Morris, and veteran Illinois printer of 54 years, died of a heart attack July 2. Mr. Kable's printing career began in 1889 when, with his twin



H. G. Kable, president of Kable Printing Co., Mount Morris, Ill., died July 2. He was 71

brother, Harvey J., he began publishing a weekly newspaper, the Mount Morris Index. The firm which today bears the name of its founders was not established until 1904 when the brothers secured a contract to print 40,000 copies of an eight-page monthly magazine for a fraternal organization. The company was launched with a working capital of \$15,000 enlisted from several prominent citizens of the northern Illinois village.

Today the Kable Printing Co. prints nearly 170 different periodicals totalling in circulation up to 4,000,000 copies monthly, and disburses more than \$5 million annually in wages to its 1,200 workers. The company plant occupies a floor space equivalent to six acres.

Caldwell Heads Detroit Guild

M. M. Caldwell, Sam'l Bingham's Son Manufacturing Co., has been elected president of the Printing Supplymen's Guild of Detroit. Other new officers include Vic Paul, Kohl & Madden Printing Ink Co., vice-president; Harry F. Peets, American Type Founders, treasurer, and Ozzie DeWitte, Douthitt Corp., secretary. The election meeting featured the presentation of a charter to the Detroit group by Carl W. Mellick, president of the International Printing Supplymen's Guild.

Appointed Convention Chairman

Dial Eikins of Batt, Bates and Co., Washington, D. C., has been named general chairman of the 1952 convention of the Mail Advertising Service Association International to be held in Shoreham Hotel, Washington, D. C., Oct. 4-7. Paul Krupp of Advertisers Mailing Service, Los Angeles, will be program chairman.







MANUFACTURING CO. 373 Eleventh Avenue Paterson, New Jersey Yes . . . one basic New Era press, with optional auxiliary units, will—in one straight-line continuous press run—deliver 7500 multi-color impressions per hour. It prints multiple colors on one or both sides of the web, while performing other operations in one continuous press run. It will punch, die-cut, slit, insert, reinforce, patch and eyelet as well as perforate and number across or along the web.

First and foremost in multi-process roll-fed presses for over 50 years, the New Era is a precision flat bed web press that prints from type, engravings, electros, rubber or plastic plates. It takes almost any roll stock, from onion skin to .050 board and delivers the finished product in sheets, rewound or zig-zag folds.

It is superbly engineered and ruggedly built. Register and other adjustments and controls are handled with finger-tip ease by one operator. The New Era press will save you time and labor and put you a big jump ahead of competition.

Investigate the advantages of roll-fed multi-process printing on one New Era press assembly. New Era presses manufactured in the following sizes: 6×6 , 9×12 , 12×12 , 12×18 , 13×28 . Write today for complete facts and specifications in Bulletin #211.

GPO Wins Safety Awards

The Government Printing Office has won two National Safety Council awards, for the greatest reduction of industrial accidents in the Council's printing and publishing section nationwide contest last year, and for cutting accidents 33 per cent and severity 67 per cent below the previous three-year record.

Union-Management Committee

Kent B. Higgins, retiring president, Printing Industry of Atlanta, Inc., has named James O. Bowen, Jr., John Bowen and W. B. Schwartz as management members of a new Union-Management Conference Committee for planning year-round meetings of union and management representatives for discussion of mutual problems. The project has been approved by three Atlanta unions.

Files Infringement Suit

Seventeen defendants have been named by Switzer Brothers, Inc., Cleveland, Ohio, in a patent infringement suit filed June 5 in the United States District Court for the Northern District of Illinois, Eastern Division. The Switzer Bill of Complaint charges the defendants with infringing on Switzer Patents 2,417,384 and 2,475,529 in manufacture, use and sale of fluorescent materials.

J. Henry Holloway, Graphic Arts Education Leader, Dies at 74

Graphic arts education lost one of its best known advocates when J. Henry Holloway died June 23 in his Framingham Center, Mass., home at the age



J. HENRY HOLLOWAY

How Teletypesetter sets more type in less time



1. Operator prepares tape on a high speed Perforator having a compact touch system keyboard layout.



2. Tape is inserted in the mechanical Operating Unit — and the composing machine goes to work automatically, turning out type continuously at its hourly rated speed — Teletypesetter controlled.

Teletypesetter produces more type in less time because the compact touch system keyboard of the Perforator Unit lends itself to speedy operation independent of the casting unit. The linecasting machine — controlled by tape from the perforator — operates at near maximum capacity, hour after hour. Result: 50% to 100% greater production!

TELETYPESETTER CORPORATION
1400 Wrightwood Ave., Chicago 14, Illinois

TELETYPESETTER

of 74. He retired four years ago after 50 years of distinguished service to New York City's schools, including 25 years of graphic arts educational activity. He has been in failing health since he was stricken with an illness last winter.

Born in New York and graduating from City College in 1898, Mr. Holloway was principal of the Evening Elementary School on the East Side before he was appointed as head of the New York School of Printing when it was started in 1925.

Mr. Holloway's successful fusing of labor, management and city authorities into a unit steering the new school toward its goal was attested at a dinner staged in his honor when he retired from that service. Speakers in behalf of all three elements paid him high tribute.

In 1947 Mr. Holloway was awarded the Harry J. Friedman Memorial Gold Medal for outstanding service in advancing graphic arts education. He was a founder and the first president of the International Graphic Arts Education Association and first president of the Printing Teachers Guild of New York. He was also a founder of the Junior Benjamin Franklin Society and a past vice-president of the International Benjamin Franklin Society.

Offers Check Design Service

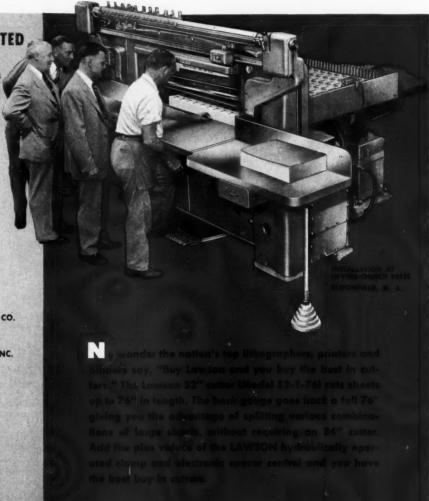
A new check design service for commercial and industrial concerns is being offered by the Todd Company of Rochester, N. Y., manufacturer of bank and commercial checks. Under the new plan, any commercial firm which desires to improve the design of its checks may submit samples of its present checks to the Todd creative design department. Recommendations in the form of new sketches will be made by the company's check design experts.

LAWSON 52" ELECTRONIC SPACER CUTTER Cuts sheets up to 76" in length

TESTED AND ACCEPTED

SOME RECENT INSTALLATIONS Lawson Model 52-T-76 Cutters

- ★ UNITED STATES PRINTING & LITHOGRAPH CO. Cincinnati, Ohio
- * WESTERN PRINTING
 & LITHOGRAPHING CO.
 Poughkeepsie, N. Y.
- ★ MULTI-COLORTYPE CO.
 Cincinnati. Ohio
- ★ CUNEO PRESS
 Chicago, III.
- * CONSOLIDATED
 LITHOGRAPHING CORP.
 Brooklyn, N. Y.
- * PROVIDENCE LITHOGRAPH CO.
 Providence, R. I.
- * TAUBER'S BOOKBINDERY, INC.
 New York, N. Y.
- ★ MORRIS PAPER MILLS
 Morris, III.
- * NEVINS-CHURCH PRESS
 Bloomfield, N. J.
- * NORTHWEST PAPER CO.
 Cloquet, Minn.





E. P. LAWSON CO.

MAIN OFFICE • 426 WEST 33rd ST., NEW YORK BOSTON • CHICAGO • PHILADELPHIA

170 Summer St

628 So. Dearborn St.

PHILAUELFF
Bourse Building

EXCLUSIVE DISTRIBUTORS • SALES and SERVICE



Challenge 370



Those who have seen this marvelous cutter in action agree that the Challenge 370 Automatic is the smoothest, most economical paper cutter in its class. With such features as hydraulic clamp and synchronized cutting stroke... extended table area... one-shot oiling system... push button controls... independent foot

treadle . . . and safety devices, the Challenge 370 outperforms all other cutters of its type for efficiency and ease of handling.

Due to increased production facilities, we can now make prompt deliveries.

Write for complete details today.

THE CHALLENGE MACHINERY COMPANY

OFFICE, PASTORIES AND SHOW ROOM: BRAND HAVEN, MICHIGAN
Over 50 Years in Service of the Graphic Arts
DEALERS IN ALL PRINCIPAL CITIES 76

31 TABLE To

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RC a is the span a r in the

Takes a pile of paper 4½" high and provides 38" in back of the knife, 20½" in front. Extensions at left and right measure 12×18" each.

* Width 37 inches between housings.



Lithography Library Given To Columbia by Sun Chemical

The Sun Chemical Corp. has presented to Columbia University, New York City, several hundred examples of lithographic art and many books dealing with practical lithography or featuring lithographic illustrations. The collection spans the period from lithography's infancy through 1912, when Joseph Pennell published his views of the Panama Canal.

Among the collection pieces are the Pennell series and two copies of the very rare first edition of "Lehrbuch der Steindruckerey," the original description of the litho process, published by its inventor, Alois Senefelder, in Munich in 1818. There is also an English translation of this work, published in London in 1819.

Fuchs and Lang Manufacturing Co., lithographic ink makers, now a Sun Chemical Corp. division, started the collection about 1911. The collection is now part of Columbia's more than 30,000 volumes and better than 100,000 items relating to the graphic arts.

Supplymen's Guild Growing

The International Printers Supply Salesmen's Guild now has chapters in Chicago, Cincinnati, Cleveland, Detroit, Dallas, Boston and New York and expects to boost the total to ten cities before its August convention in St. Louis, according to the Guild's president, Carlton Mellick, Miehle Printing Press & Mfg. Co., Chicago, who presented the International charter in May to the 40-year-old New York City Guild. Dave Atchison, Roberts & Porter, Inc., has succeeded Ted Broadston, Harris-Seybold, Inc., as president of the New York

Blank Receives Service Award

Edward Blank, plant manager for Rogers-Kellogg-Stillson, Inc., New York City, whose article on production management aids appeared in the March issue of The Inland Printer, now holds the 1952 Service-to-Industry award sponsored by the Navigators. Presented annually to a non-member by vote of an independent board of judges on nominations from the local industry as a whole, the award distinguishes the recipient for outstanding active work in graphic arts organizations devoted to advancement of the industry.

Publishes Trade Directory

The Graphic Arts Directory Co., Los Angeles 15, Calif., has released its first edition of the Graphic Arts Directory, covering the industry in the greater Los Angeles area. The new directory contains a comprehensive listing of printers, engravers, lithographers, typesetters, silk screen processors, bookbinders, artists, publishers, ink and paper houses, manufacturers and suppliers of machinery and equipment, in addition to many firms engaged in the production and selling of advertising and related to the graphic arts.

CONVENTIONS

What-Where-When

International Association of Printing House Craftsmen, Jefferson Hotel, St. Louis, Mo., Aug. 10-13.

SNPA (Eastern Division) Mechanical SNPA (Eastern Division) Mechanica; Conference at Andrew Jackson Hotel, Nash-ville, Tenn., Aug. 25-26. Canadian Lithographers Association, Thousand Islands Club, Alexander Bay, N.

., Sept. 7-11. Northwest Mechanical Conference Northwest Mechanical Conference at Hotel Duluth, Duluth, Minn, Sept. 20-22. Advertising Typographers Association of America, annual meeting, Grove Park Inn, Asheville, N. C., Oct. 2-4. Canadian Graphic Arts Association,

Canadian Graphic Arts Association, Montreal, Oct. 6-9. American Photoengravers Association, Drake Hotel, Chicago, Oct. 6-8. Direct Mail Advertising Association, Shoreham Hotel, Washington, Oct. 8-12. International Typographic Composition Association, Hotel Statler, St. Louis, Mo., Oct. 9-11.

Association, Hotel Statier, St. Louis, Mo., Oct. 9-11.

Graphic Arts Trade Association Executives, St. Louis, Mo., Oct. 10-11.

Printing Industry of America, Chase Hotel, St. Louis, Mo., Oct. 12-18.

National Printing Equipment Association, Inc., Chase Hotel, St. Louis, Mo., Oct. 13-16.

International Association of Electrotypers

and Stereotypers, Cosmopolitan Hotel, Denver, Colo., Oct. 13-18. Screen Process Printing Association In-ternational, Hotel Sherman, Chicago, Oct.

National Paper Trade Association, Inc., Edgewater Beach Hotel, Chicago, Oct. 5-8. National Association of Photo-Lithog-raphers, Hotel New Yorker, New York City, Nov. 5-8.

Printing School Man Heads IGAEA

Patrick F. Boughal, New York School of Printing, was named president of the International Graphic Arts Education Association at its 27th Annual Conference on Printing Education in Madison, Wis., June 29-July 2. He succeeds George J. Bilsey, East High School, Cleveland, O., who had served for two terms. Mr. Boughal was former secretary of the association.

Otis H. Chidchester, the head of the Graphic Arts Department, Tucson, Arizona, Senior High School, is the new secretary. All other officers were reelected. The next annual conference will be held in New York City in June, 1953. Definite dates will be announced later.

The Conference went on record for full co-operation with the Education Council of the Graphic Arts Industry, Inc. The managing director of the Council also becomes the managing director of the IGAEA, effective soon after the Council develops its program for the year at its meeting in September.

To Visit the United States

Dr. G. W. Ovink, noted typographic director of Amsterdam Type Foundry, is planning a visit to the United States in late September. Under the auspices of American Type Founders, he will make speaking appearances before a number of graphic arts groups, including typographic directors, art directors and advertising clubs.



Food for Thought

How many hours must a man work to pay for a picnic? Behind the Iron Curtain he would need to work seven times as long as an American. According to Department of Labor statistics, the American wage earner works only one-seventh as many hours as the Soviet worker to buy a given quantity of food.

There are numerous statistics by which the strength of America's economic life may be measured. Freight carloadings, department store sales, and other business figures provide many indicators of the nation's ability to produce and distribute goods on a prodigious scale. Behind each of these indexes, however, is the basic demand created by advertising. The power of printing to sell goods in America is a dynamic factor in making *more* goods available to *more* people than in any other nation on earth.

In advertising and merchandising, the choice of paper for printing deserves special attention. The West Virginia line of papers offers a varied selection to the advertiser and printer who insist upon the finest results in presswork. By providing the maximum graphic effectiveness, West Virginia fine papers enhance the visual appeal of the advertiser's message.

An eye-filling spread of new pictorial ideas for using fine papers is waiting for you in West Virginia Inspirations for Printers No. 189. This free publication features many examples of illustrations that have successfully sold goods throughout the nation. A copy is procurable by writing or phoning to your nearest West Virginia Distributor, or to any of the Company addresses listed on this page.

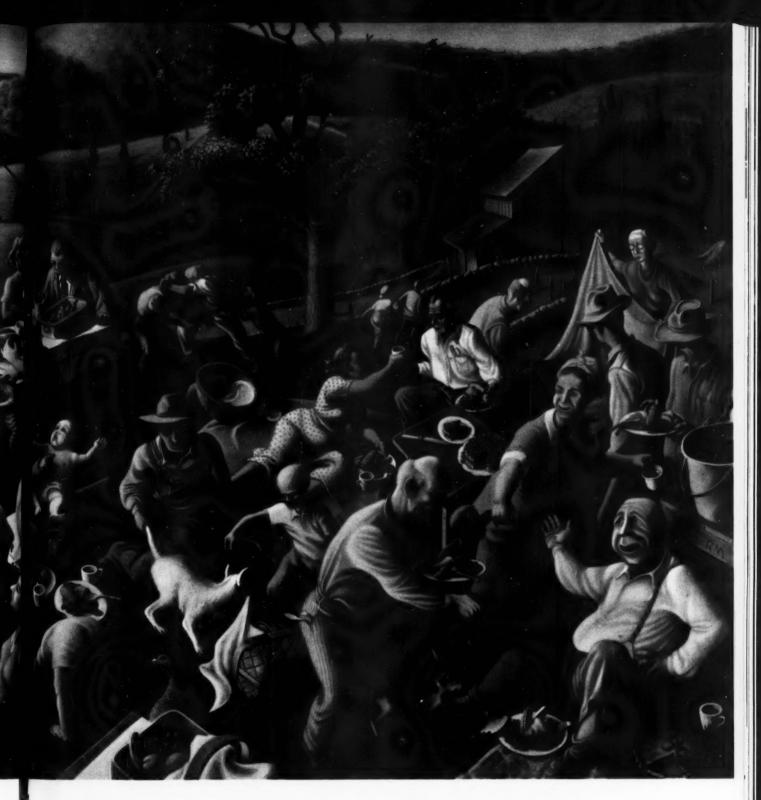
Cover Artist

Roger Medearis was born in 1920 in Fayette, Missouri. He studied under Thomas Hart Benton and his work shows a definite influence of this well-known artist. His paintings have been exhibited at the Kende Galleries, New York, and "Family Picnic" received acclaim in the 1950-1951 Modern Show at the Metropolitan Museum of Art, New York.



230 Park Avenue, New York 17 35 East Wacker Drive, Chicago 1 503 Market Street, San Francisco 5

West Virginia Pulp and Paper Company



Family Picnic by Roger Medearis. From The Kende Galleries, New York

West Virginia Inspirations for Printers 189

Betty Hawley Donnelly Receives Graphic Arts Memorial Medal

Betty Hawley Donnelly, vice-president of New York State Federation of Labor and for 25 years chairman of its committee on education, was this year's recipient of the Harry J. Friedman Memorial Medal for distinguished service in and for graphic arts education.

Mrs. Donnelly is credited with being the originator of the idea of vocational school advisory boards representing management, labor and education. From this idea grew New York City's printing educational system, now accepted by industry generally as the most effective type of vocational training. Mrs. Donnelly serves on the New York School of Printing advisory board.

Baltimore Firm Installs New Folders Over Week End

Installation of all new equipment in the folding department was a recent week-end project for the Printers' Finishing & Manufacturing Co., Inc., of Baltimore, Md. Commencing after the Friday work day and continuing through Sunday, the project entailed replacing the department's old folding equipment with six new Baum folders. Full operation of the department was resumed Monday morning.

Founded in 1922 by Abe M. Levie, the firm is now headed by his son, Merrill I. Levie. Also under the same management is Printers' Finishing and Binding Co. of Washington, D. C.

O'Donnell Heads Ohio Pl

D. M. O'Donnell, Harper Engraving & Printing Co., Columbus, Ohio, was elected president of the Printing Industry of Ohio at the annual conference in Cincinnati, on May 15. Other officers named include Wilson Moon, Greenfield Printing & Publishing Co., Greenfield, vice-president; and R. Reid Vance of Columbus, executive secretary,

Plan Oakland Convention

The second annual Graphic Arts Council Convention for the Employing Printers of California, sponsored by Associated Printing Industries of Alameda County, will feature a full day of business sessions in the Hotel Leamington, Oakland, Calif., on August 23. An executive committee meeting and dinner will be held on Friday, August 22. The Saturday sessions will be panel discussions on selling, labor relations, and production management.

New Wetzel Plant Opened

The new offset lithography plant of Wetzel Brothers, 65-year-old Milwaukee printing and lithography firm containing 20,000 square feet of floor space, has been placed in full operation. Since the move of the lithography operations to a separate plant, a sub-stantial increase in production has been reported. Installation of \$300,000 worth of new equipment included a new four-color press.

The Graphic Arts in Washington

Price and Wage Controls Extended To April 30: Materials June 30

Under the amended Defense Production Act, price and wage controls continue until April 30, 1953, and materials controls until June 30, 1953. For the present at least, controls affecting the printing industry remain unchanged. The Wage Stabilization Board is to be disbanded, and a new board, to be named by the President with the Senate's advice and consent, will have more public members than industry and labor representatives, and will be debarred from acting to settle labor disputes. Any new wage regulations will be issued by Economic Stabilization Administrator.

The revamped law continues requisitioning, allocation and stockpiling of critical materials, together with production incentives for small and large business. Small employers are exempt from wage control. "Small" means any enterprise employing eight or fewer persons. The President may exclude certain firms from this exemption, including small shops under group bargaining, if de-control would have an unstabilizing effect or interfere with effective use of manpower.

There is now no control over wage rates under one dollar per hour. Compensation paid to professional engineers, certified public accountants and architects is not under control if they are employed by professional firms rather than as "captive" employees of regular business or manufacturing concerns.

Stitching Wire and Anodes

Printers and publishers may now apply the MRO allotment symbol or the DO-MRO priority rating to delivery orders for steel stitching wire, regardless of accounting practices. This is the meaning of an amendment to CMP Regulation No. 5, Direction 1, which classifies such wire as an operating supply. Purchases need not be charged to the buyer's MRO if he did not include

the type of material in computing his MRO quota.

The amendment continues to classify rolled, forged and cast anodes as operating supplies to everyone in the printing and publishing users.

Continuous Forms Industry To Spend \$8 Million to Expand

National Production Authority approval of 12 certificates of necessity for spending \$8,000,000 for plants and equipment to produce marginally-punched continuous forms was hailed by the Continuous Forms Industry Advisory Committee as enabling the industry to exceed the \$60,000,000 volume estimated

Nine company representatives on the committee at a late June meeting heard NPA officials appraise paper supplies as ample and announce that revocation of M-36, governing scheduling and acceptance of Government-rated paper orders, and M-65, covering metal printing plate conservation, was under consideration.

The committee foresaw no difficulty in meeting military requirements for the 1953 fiscal year. Continuous forms volume was reported as 20 to 25 per cent below 1951 levels but comparing favorably with the first half of 1950. The drop was attributed to low industrial activity, with customers buying only for current needs.

Committee members thought curtailed buying might be due to reduced purchasing power resulting from high taxes and cost-of-living increases. They were also concerned over the possibility that present volume is holding up only on the strength of defense orders.

Amendment Eliminates \$1.000 Limit on Maintenance Supplies

An amendment to CMP Regulation 5. which covers procurement of maintenance, repair and operating supplies, installation materials and minor capital additions, does away with the \$1,000 limit on cost or quantity of materials used for a single installation, but continues the restriction of installation expenditures to ten per cent of quarterly MRO quota or \$1,000, whichever is

The amendment also provides that only the actual cost of materials used for installing equipment need be charged against the installation quota. Plants that have customarily treated installation or relocation expenditure as operating supply expense must continue to use this system.

Strapping Limitations Relaxed

in March.

NPA Regulation 1 has been amended to relax steel strapping inventory limitations from a 45-day to a 60-day supply, An inventory of up to 1,000 pounds is permitted regardless of how many days' supply it represents. All restrictions on the use of steel strapping were removed

\$3000 IN PRIZES P. I. A. Printers' and Lithographers' Self Advertising Exhibition and Awards Obtain Rules and Entry Blanks from PRINTING INDUSTRY OF AMERICA, INC. 719 Fifteenth Street, N.W. Washington 5, D.C.



Joseph Cavanagh, assistant to the vice-president of the J. M. Huber Corp. Ink Division, New York City, has been named chief of the Printing Inks section of the Chemical Division of the National Production Authority

NPA Printing Inks Chief Named

Joseph Cavanagh, assistant to the vice-president of the Ink Division of the J. M. Huber Corp., New York City, has been named chief of the Printing Inks section of the Chemical Division of the National Production Authority. A graduate engineer of Fordham University, New York, in 1942, Mr. Cavanagh was vice-president of the Cavanagh Chemical Co. before joining Huber. He was successively manager of the Huber Rotogravure Laboratory, assistant purchasing agent and purchasing agent of the Ink Division before becoming assistant to the vice-president.

GPO Discontinues Rate Contracts

Use of Government Printing Office standard rate contracts for procuring printing from commercial plants has been discontinued, except for book and pamphlet offset items, on which rates and other contract conditions remain unchanged. The decision to discontinue use of standard rate contracts followed a request by the Printing Industry Committee on Government Procurement that GPO revise the rates in line with the committee's compilation of increases in hourly wages for compositors, pressmen, bookbinders and lithographers. A letter from James W. Broderick GPO planning manager, to the committee chairman, Walter F. McArdle, president of the McArdle Printing Co., Washington, announced the discontinuance and stated that if it should become necessary to reinstate the contracts later, the committee's information could be considered in reviewing the rates.

Price Heads Printing Guild

New president of the Washington (D. C.) Printing Guild is Robert Price of Byron S. Adams. Serving with him are: vice-president, Ralph Strickrott, Progressive Printing Co., Inc., treasurer, Wade Harmon, National Publishing Co. Inc.; secretary, Edward Mc-Ardle, McArdle Printing Co., Inc.

salve glorigide a la discourse . Agrante sons

'Easing or Removal of Controls Does Not Mean Goals Reached'

Easing or removal of various controls does not mean that the mobilization program has reached its objectives. Henry H. Fowler, National Production Authority administrator, told the Newspaper Industry Advisory Committee that controls are being revised only as more supplies become available and after military requirements are satisfied. He emphasized that interpretation of revisions as indicating that the mobilization effort is coming to an end completely misses the over-all demands of the program.

Mr. Fowler was not pessimistic about the job being done, but he was concerned with the tendency toward undue optimism. "We are not more than halfway through the military end-product preparedness stage," he said, "although production of such items is increasing."

Revised Postage Chart

The Davis Press, Inc., 44 Portland St., Worcester 8, Mass., has revised its postage rate chart to include July 1 changes in postal regulations as they apply to bulk mailings of third-class mail. The new minimum postage rate under bulk mailing is one and a half cents. However, the rate per pound for printed circulars, process letter and merchandising is still 14 cents, and for books and catalogs having 24 pages or more, 10 cents.



Put a Craftsman Photo-Lith Layout Table in your plant and you're assured of top accuracy. The choice of Offset Printers and Photo-Engravers for 25 years. Soundest basic design, with 2 straightedges at perfect right angles operating in machine cut geared tracks. 5 efficient Craftsman Photo-Lith Tables, up to 62x84". Ample working surface, calibrated dials, and latest up-to-date features contribute to "jeweler's accuracy". Write for catalog, today!

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Don Johnstone, president of recently organized San Gabriel Valley Club of Printing House Craftsmen, being presented official charter by International First Vice-President Gordon J. Holmquist at special meeting of the combined Southern California Craftsmen's Clubs held in Los Angeles on June 6. Front row (left to right): Gordon Matson, Los Angeles; Paul Wegfahrt, San Gabriel; Lee Farmer, International 12th District representative; A. R. Tommasini, International Public

Relations chairman; Perry Long, Past International President; Don Johnstone, San Gabriel; Gordon Holmquist, Lester Hollingsworth, San Gabriel. Back row (left to right): Jack Robertson, Citrus Belt; Blair Lord, Deputy 12th District representative; Stacy Haige, San Fernando; George Woods, San Gabriel; Jimmy Martin (hidden), San Gabriel; Leon Jasmin; Robert Kerr, Los Angeles; Frank Severy and Emerson Cavell, both of San Gabriel. Many will attend the 1952 convention



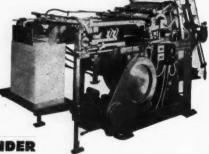
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BANTHIN ENGINEERING COMPANY . BRIDGEPORT, CONN.

Printing House Craftsmen District Representatives

(Continued from page 59)

Club's first board of governors in 1922, and for many years he was chairman of the membership and reception committees. It was Lee who christened the Club's monthly publication, Craft-O-Graphs. For 35 years he has been active in the printing ink business along the Pacific Coast. He opened the Los Angeles branch of the Pacific Printing Ink Co. in 1941. He was branch manager then. Now he is president.

HERBERT THRELFALL (Thirteenth District). Thirteen was not an unlucky number for Herbert Threlfall a half century back. The Thirteenth District is lucky to have as its representative a craftsman who was 13 years young when he was a "bound-out" apprentice in England, the land of his birth. One of the outstanding features of the Threlfall career was his five-year service as International secretary. He was the last elected official in that office. He is also known far and wide as editor of Craftsmen's Crier for 11 years. Mr. Threlfall is a charter member of the Providence Club, and has served as secretary, educational chairman, vicepresident and president. He heads the John F. Greene Co. of Providence, R. I.

HARRY E. RICE (Fourteenth District) was born in Oregon "too many years ago," he says, "but I'm still going strong." A graduate of the University of Chicago, where he earned a B. Sc. degree in chemistry, Harry devoted 20 Chicago years to research and technical work on printing inks. In 1935 he moved to St. Paul and became superintendent of the Consolidated Printing Ink Co. During World War II, he handled technical sales of processed linseed oil for the Frost Paint & Oil Co. of Minneapolis. Harry joined the Chicago Club in 1920, and in 1935 transferred to the St. Paul Club, where he served in every office with high credit to the Club as well as to himself. He has attended several national conventions and district conferences, and worked on committees at the Chicago (1921) and Minneapolis (1937) conventions. His business connection is with Sigmund Ullman Division of Sun Chemical Corp., St. Paul branch. Harry is married, has two grown daughters, four grandchildren and a trio of other hobbies, including gardening, cabinet making and fishing.

G. ELMER LEACH (Representative-at-Large) of Des Moines, Iowa, has been active in Craftsmenship affairs for the past 15 years. He gave his local club unstinting and valuable service in all offices, including the presidency, and for three years he was Eighth District representative. His attendance at all International conventions since 1941 and at most of the International Board meetings over the past six years has made him known to craftsmen throughout the country. Elmer owns and operates the Leach Printing Co. in Des Moines.

RIT Adjusts Registration Dates To Accommodate Returning Vets

The Rochester Institute of Technology, Rochester, N. Y., has extended enrollment of veterans for the 1952-53 school year to Oct. 8. Regular registration at the Institute closes September 4.

Available from the Institute starting in September will be instruction in webfed offset press operation. The program covers the mechanics and operation of the four-color web offset press. Supplementary instruction in related areas of plate graining, camera work, layout and stripping, and platemaking will also be offered.

Estimating Work Sheets

The International Typographic Composition Association headquarters in Philadelphia is preparing three standard estimating work sheets for use by member and non-member plants. Listing all operations involved in jobs within the classifications they cover, the sheets will serve as a guide for estimators in working out estimates that overlook no phase of the work. There will be a sheet for plants operating slug-casting machines only, another for Monotype plants, and a third for shops operating both.

New Employment Pamphlets

The Graphic Arts Employment Service, 307 E. 4th St., Cincinnati 2, Ohio, has released two new pamphlets, one for prospective employees, "If You Are Job-Hunting, Should You Use an Employment Agency?", and one for employers, "Looking for Workers?" Both are condensed from Changing Times, The Kiplinger Magazine.

Apply for AIGA Membership

Application for membership in the American Institute of Graphic Arts has been submitted by students of the printing and publishing department at West Virginia Institute of Technology, located at Montgomery, W. Va.

Plan Optional Plant Visits At St. Louis

Craftsmen attending the 33rd annual convention, August 10-13, will have the opportunity to visit three widely diversified printing plants in St. Louis if they wish.

Concordia Publishing Co., producers of Lutheran books, literature, etc., will be open for visitors Tuesday, August 12, between 1 and 3 p.m.

Woodward-Tiernan Printing Co., specializing in label and calendar work, and Cupples-Hesse Corp., converters of paper products, will also hold open house for visiting craftsmen during the same hours.

DMAA Becomes Member of AFA

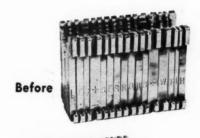
The Direct Mail Advertising Association is now affiliated directly with the Advertising Federation of America. DMAA Vice-President Lester Suhler, subscription manager of Look and Quick, is the association's representative on AFA's board of directors.

Tour Chicago Ink Plant

As guests of Gaetjens, Berger & Wirth, Inc., Chicago, 100 members of apprentice training classes at the Chicago Lithographic Institute recently saw every step in the manufacture of printing, engraving and lithographic inks. The students joined a running question-and-answer discussion session in the company offices following the guided tour.

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Adapting Presses for Snap-Outs

(Continued from page 45) a controlled pressure during gluing. A special penetrating glue is used on snap-out forms; it differs from the ordinary padding cement since it really penetrates between the edges of the sheets approximately one-sixteenth of an inch. Penetrating glue securely binds the sheets together, is flexible, does not shred when sets are cut apart, does not dry out with age and is not costly. Two kinds of penetrating glue are made, one for hand brushing and the other for the collating-tipping machine.

The one-time carbon paper used in most snap-out forms is uncoated along the side that is to be on the glued edge of the set. This is necessary because penetrating glue will not stick to the carbon coating which contains wax. Two coats of penetrating glue applied ten minutes apart are usually sufficient.

After the glued sets have been allowed to dry for an hour, they may be cut apart with a knife by hand. This operation requires the least time when a stack of sets is placed on a horizontal in a V-shaped trough with the glued edge up. Both ends of the stack are supported, and it is easier and quicker to slit downward with one hand while the other hand locates the next slitting point. The sets after slitting remain in a stack without re-stacking as is necessary

when slit from the bottom of the set as in ordinary padding.

The easiest way to provide a location mark for slitting is to allow one-sixteenth of an inch extra width or length on the bottom printed sheet of the set so that it protrudes slightly from the rest of the set. The edge of sheet which sticks out as separation mark is trimmed on the cutting machine later.

When forms have been printed, gathered and glued more than one up, they are cut apart on the cutting machine after they had been slit apart by hand into sets. The knife of the cutting machine always should travel toward the glued edge of the sets.

Several sheets of chipboard on top of the lift will help distribute the pressure of the clamp of the cutting machine to avoid offset. On power cutters, the clamp bar should be lowered before making the cut. The spring pressure on clamp bar should be decreased or entirely removed, and the foot pedal used to lower the clamp. The broad steel plate provided for some cutting machines in connection with chipboard on top of the lift, helps to distribute the pressure on the lift.

How high a lift can be cut without offset depends on the machine, the clamp pressure, the quality of the knife and its sharpness, and the kind



Plans for the August Graphic Arts Council Convention for the Employing Printers of California in Oakland, Calif., are discussed by, left to right (seated), Alice Flannagan, secretary of the Associated Printing Industries; Herbert Silvius, president, California Graphic Arts Council. Standing: Irv Hazeltine, general convention chairman, Frank Burke, California GAC secretary

of carbon coating on the interleaves. It is safer to cut first a lift of a hundred sheets of waste stock and examine for offset. Most jobs may be cut by adhering a piece of chipboard about three-sixteenths of an inch thick and of a width slightly less than half the margin between forms to the bottom side of the clamp, thus diminishing the pressure of the clamp on the forms. The lift under the knife should be packed up underneath with tagboard about one thirty-second of an inch thick, so that when the knife goes down it will be through the lift before it hits the cutter stick, and thus keep considerable jar off the outside form. Otherwise, because the inside form cuts smooth and the outside form cuts rough (with burred edge), the outside form takes nearly all of the jar and is more likely to offset.

Another makeshift used by operators is the "sponge pad" instead of chipboard slips on the under side of the clamp. The sponge pad consists of about eight thicknesses of corrugated board glued together and then glued on top of a thick piece of chipboard. This pad is placed alongside the lift to be cut on the under side of the clamp bar. The operator feels his way along with pads of different thicknesses as a gauge, together with lifts of waste stock, letting the clamp down by foot until he can barely pull the lift of waste stock from under the clamp bar. When using strips under the clamp bar or the sponge pad, the device, which differs on various makes of cutting machines, is used to remove all of the clamp pressure.

Because the carbon inserts do not extend to the bottom of the printed sheets of the sets, a chipboard strip of suitable width should be secured under the clamp bar to obtain a clean trim at the bottom edge of sets.

When the commercial printer begins to produce snap-out forms without previous experience, he should consult the carbon paper supplier as to suitable carbon to use on the particular job. There are many carbon papers for different purposes.

Pin Points in Pressroom

Sharp pin points spaced out three or more ems apart on low slugs are inserted in forms in margins or other blanks to cope with slur, misregister and wrinkles when printing on unlevel sheets on cylinder job presses. The pin points stand up on the low slug like leaders but are more widely spaced. The points are fine enough to be hardly noticeable when they print like leaders.





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30"-36"-42" ROTARY. An all-around performer. Does Snap-Out and Cut-Out Slot Hole perforating . . . and scoring, crimping, slitting. Unequalled for precise strike-in work. Positive accuracy. Irons out burn allowing perforating before printing.

24" ROTARY. Popular priced. Handles full 24" sheet. Within capacity does everything our larger perforators can do. Uses same shafts. Rugged. Dependable.

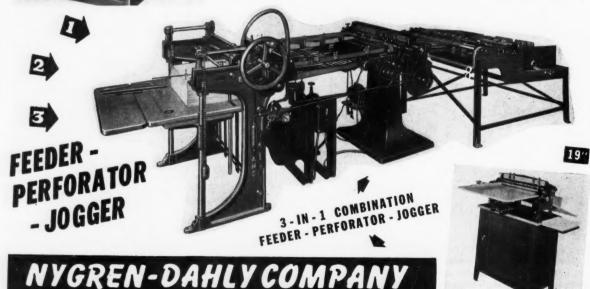
22" ROTARY. Does BOTH slot hole and round hole perforating! Excellent for one-time carbon work. Scores, slits. Quick-change dial governs length of strike-in. Perfect accuracy. Simple operation.

19" ROTARY. Bench model or mounted on cabinet. Has every ability of larger machines within its 19" range. Handles full 19" sheet. Sturdy. Strong. Uses same autter heads, same die heads as larger perforators.

AUTOMATIC FEEDER-FERFORATOR-JOGGER. It's a 3-in-1 combination. So simple one operator can easily handle two machines. Entirely automatic. Cuts operating time 1/3. Producing 1,500 per hour of 17×22 sheets. Other sizes at proportionate speeds. Pays off big in large volume work. Ask for details.

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A member of a rowing club in Portland, Oregon, unwittingly started the Jantzen Knitting Mills on their way to world-wide fame when he asked them to make him a pair of rowing trunks in the same rib-stitch used for sweater cuffs. Out of this order developed the idea for the bathing suit which not only revolutionized the industry, but was tremendously effective in arousing greater public interest in water sports, as well.

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The texture and appearance of Strathmore letterhead papers convey an impression of quality. If your letterhead should be saying *quality* for you but doesn't, have your supplier show you some samples on Strathmore, and you'll see how richly expressive *quality* can really be.

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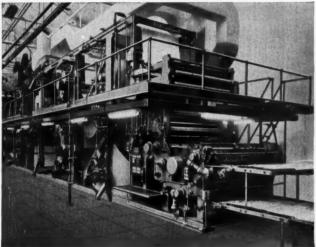
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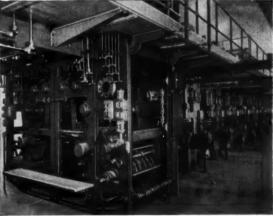
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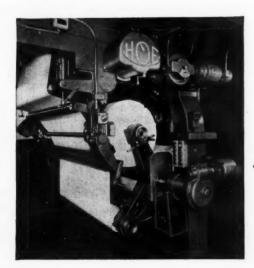


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On the Brackett work moves in a straight line, away from the operator. There is no waste motion, no needless rehandling • Mechanical setting of spacer shafts insures 100% accuracy, maintained throughout the run, no matter how long • For jobs that repeat, preset gauges may be retained, saving time otherwise required for resetting. Standard equipment includes two spacer shafts. Extras for permanent setups can be supplied • Changeover is easy and quick • The Brackett is flexible— handles booklets, single or in gangs, covers, inserts, labels, circulars and other flat work— at double or triple the speed of the conventional guillotine cutter.

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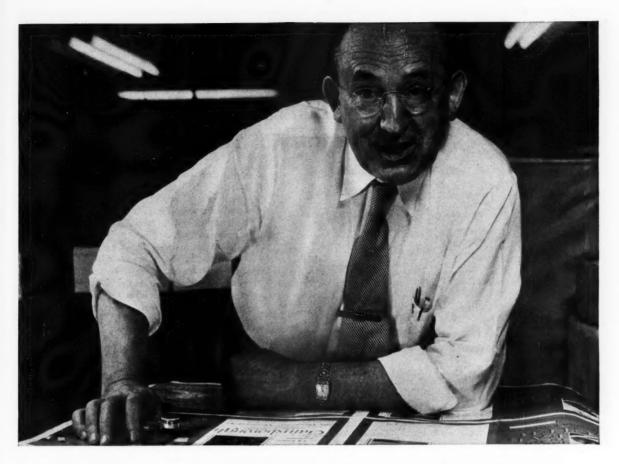
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- Portable and Desk Model Registers
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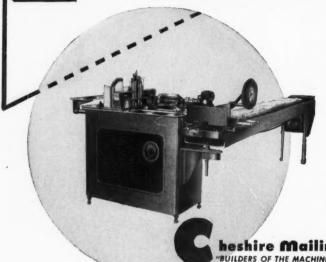
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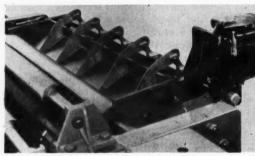
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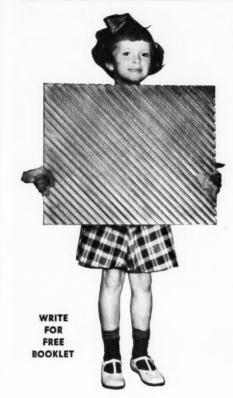
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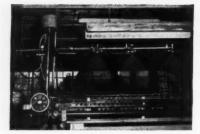
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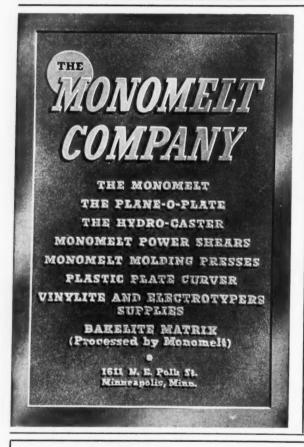
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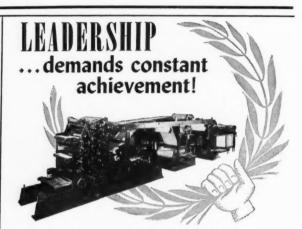
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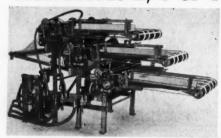
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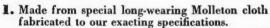
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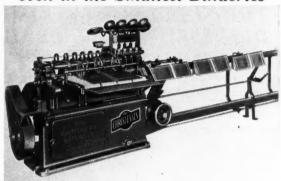
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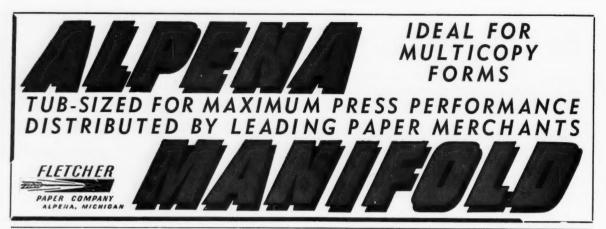
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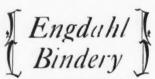


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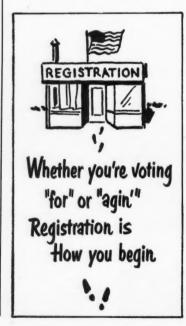
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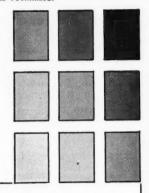
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Advertisers' Index

Advertisers index
Abrams, M. L., Company
Acme Type Foundry
American Numbering Machine Company115 American Roller Company
American Steel Chase Company116 American Type Founders
Babcock Printing Press Corp
Banthin Engineering Company 98
Bauer Alphabers, Inc
Blatchford, E. W., Company
Brown-Bridge Mills, Inc
Central Compounding Company
Challenge Machinery Company 92 Champion Paper & Fibre
Chandler & Price Company
Cheshire Mailing Machines, Inc108 Consolidated Water Power &
Cottrell, C. B., Sons Company
Crattsman Line-up Table Corp 7/ Cromwell Paper CompanyInside Back Cover
Douthitt Corporation
Dutro, Orville, & Son, Inc
Electro-Copyst, Inc
Fairchild Camera & Instrument Corp 32 Fairligh Paper Company
Felters Company
Fraser Paper, Limited
General Multi-Forms Sales Company116 Graphic Arts Corporation of Ohio 15
Graphic Arts Employment Service118 Hamilton, W. C., & Sons
Hammermill Paper Company
Harris-Seybold
Herbert Products, Inc
Hoe, R., & Company, Inc
Howard Paper Company Div 37 Maxwell Paper Company Div 38
Ideal Roller & Mfg. Company
Intertype CorporationBack Cover Lake Erie Engineering Corp103
Lawson, E. P., Company 91 Linotape Products Company 99
Litho Chemical & Supply Company112 Ludlow Typograph Company1
Mackenzie & Harris, Inc
McLaurin-Jones Company
Megill, Edw. L., Company
Miehle Printing Press & Mfg. Company
Miller Printing Machinery Company116 Monomelt Company110
National Lead Company
New Era Manufacturing Company 89 Northern Machine Works
Nygren-Dahly Company
Oxford Paper Company
Paper Manufacturers Company
Process Color Plate Company
Rathbun & Bird Company, Inc115
Richards, J. A., Company
St. Regis Sales Corp
Sperry Corporation
Staude, E. G., Div
Strathmore Paper Company104 Syntron Company117
Taylor Machine Company
Ti-Pi Company
Type & Press of Illinois, Inc
Western Printing Machinery Company
Consolidated Water Power & Paper Co. 8 Cottrell, C. B., Sons Company 25 Craftsman Line-Up Table Corp. 97 Cromwell Paper Company Inside Back Cover Dexter Folder Company 106. 113 Dourhitt Corporation 16 Drummond Press 116 Drummond Press 16 Drummond Press 16 Drummond Press 16 Drummond Press 16 Econo Products, Inc 16 Engdahl Bindery 17 Fairchild Camera & Instrument Corp. 12 Falulah Paper Company 12 Falulah Paper Company 13 Falulah Paper Company 14 Fraser Paper, Limited 24 General Aniline & Film Corp 34 General Amiline & Film Corp 34 Horn Multi-Forms Sales Company 116 Graphic Arts Corporation of Ohio 15 Graphic Arts Employment Service 118 Hamilton, W. C., & Sons 27 Hammermill Paper Company 10 Horris-Seybold 10 Horris-Seybold 10 Horris-Seybold 10 Horris-Seybold 10 Horris-Seybold 10 Horris-Seybold 10 Heidelberg Automatic Presses 17 Herbert Products, Inc 17 Hess & Barker 110 Hoe, R., & Compony, Inc 105 Howard Paper Mills, Inc 17 Hess & Barker 110 Hoe, R., & Compony, Inc 105 Howard Paper Company Div 37 Maxwell Paper Company Div 37 Maxwell Paper Company 37 Harbrybe Corporation Back Cover Lake Erie Engineering Corp 103 Lawson, E. P., Company 11 Macboth Arc Lamp Company 11 Macboth Arc Lamp Company 17 Mergenthaler Linotype Company 11 Medcharin-Jones Company 110 McLaurin-Jones Company 110 McJulia Film Demander Company 110 McJulia Film Machinery Company 110 Notonal Lead Company 111 Notonal Lead Company 112 Notonal Lead Company 113 Pocess Color Plate Company 113 Poper Solly Company 113 Porty Company



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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ We had a letter the other day from a very good friend of ours, one of the Grand Old Men of the original Craftsmen's organization, Haywood H. Hunt of San Francisco. The missive contained a couple of excellent ideas for Craftsmen's clubs; neither idea is new but each seems to have fallen into disuse through the years but could be revived with little difficulty. Mr. Hunt's letter is so interesting that we quote at some length:

"When the San Francisco Club was organized in 1921, one of the speakers at our very first meeting after organization was John Henry Nash. He proposed a club library, and offered to start the ball rolling by contributing \$1,000, provided the club secured an additional

\$19,000.

"Craftsmen and printers being what they are, we never did get the full amount, but we did get started a few years after that with a small library and club head-quarters in a building owned by one of the leading paper merchants. We even had a press and type for the purpose of printing our club publication, *The Pi-Box*.

"However, neither the library nor the printing outfit were ever put to much use. Our members were just not as thirsty for printing books as we would have liked, and the various members who managed each month to donate time to print the publication found it more convenient to do the work in their own respective plants.

"The books were finally placed in a couple of book cases in the office of a member, and are still there. But the idea did not entirely die, as we again have a library committee and arrangements have been made with both the San Francisco and Oakland public libraries for books to be placed in these institutions, with a bookplate indicating that the books are the property of the Craftsmen.

"My own private opinion is that our general membership is still not ready to put the library idea to its fullest use. However, I do believe that there is something along these lines that might be put into operation in all our larger cities which would benefit the entire graphic arts industry, at no great cost of operation, either in time or financially. That is to get the library to set aside a small room or space for printing display cases. The Los Angeles Craftsmen have been working along these lines for several years, with display cases in which the samples are occasionally changed. Here in San Francisco we have a room in the main library with a permanent display of fine books, and cases to show special exhibits of books (such as the Fifty Books of the Year, etc.).

"Milwaukee-Racine Craftsmen have probably the only real Craftsmen's library in the country, with a room full of books in the hotel where they hold their monthly meetings—all made possible by the generosity of Elmer Voigt, one of the heads of Western Printing & Lithographing Company of Racine." (EDITOR'S NOTE: Ira D. Pilliard, who was recently named Craftsman of the Year for the Eighth District, is club librarian.)

And so Mr. Hunt suggested not only the revival of one good idea, a brand new one for some clubs, but urged also that Craftsmen resume another fine practice.

But let Mr. Hunt go on with his story:

"At a number of our conventions there have been keepsake books given to visitors. This is a particularly fine gesture, and one that should be done more, and I have been thinking our local clubs might carry the idea further and promote a whole series of books of a uniform size, covering various phases of the history of printing and allied industries, and the history of printing in their own localities—with a copy of each going to each local club of Craftsmen, and maybe a copy to each member of the local club. Through co-operative effort, the actual cost of such books could be held to a minimum, and a certain number could be sold to interested people and libraries.

"If the project was taken on by the International Association, publicity could be given the publication of individual books. Various of our members have collections of books on printing and would welcome the opportunity to get these various books as they were issued. I know that many libraries have funds at their disposal for the purchase of just such books. The principal point of my idea is to arouse more interest among our own members in books dealing with printing.

"An International committee would be able to suggest works which might be good to reprint, or to suggest the printing of original work along these lines. Here, we have had considerable experience with these co-operative projects, and have never had any trouble in getting work done—one individual or firm offering to take care of the composition, another handling the making of engravings, another taking over presswork, binding, etc. At each of the two International conventions here, we gave registrants sets of miniature books—six in a set given in 1940 (the books being made in five of our Pacific Coast clubs), and nine in the set for visitors in 1949."

Well said, H.H.H., and we hope local clubs and the International officers will give serious consideration to your fine suggestions.

★ An old-time tramp printer friend of ours can remember when "billion" was always regarded as a misprint for a thin soup.



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